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Hollywood Coming to LF: Threat or Boon?

Shortly before the **Giant Screen Theater Association** conference in September, **Chris Palmer**, president of **National Wildlife Productions**, privately circulated the text of a speech he was preparing to present at the meeting, and asked colleagues and friends for their comments. (As it happened, he later found that time would not permit him to present the entire paper, and he gave a much shortened and modified version, referring his audience to the full paper.)

Palmer had been asked to present a contrarian reply to the views of commercial theater operators about the future of the industry. His premise was that the growth of the commercial LF segment might lead to the production of films with mature content (such as sex and violence) that could hurt the “family-friendly” reputation of the LF industry. He also seemed to suggest that some action should be taken to stop such films from being made.

Since Palmer wrote the paper this summer, circumstances in the conventional cinema industry have overtaken some of

his assumptions about the power of the commercial LF segment. The growth of new LF theaters in multiplexes has come to a screeching halt, at least in North America.

The total of all commercial LF theaters worldwide (including multiplexes, standalones, and theme parks) was expected to have surpassed the number of institutional theaters this year, but this has not come about. By our count, institutional theaters (in all formats) hold approximately a 53% share today.

Furthermore, Palmer’s critics have pointed out that no one has even proposed, much less begun development or production of, any LF projects that might fall into Palmer’s category of “non-family-friendly.”

Although *LF Examiner* does not necessarily agree with Palmer’s views, based on the comments of other people at the conference and to us privately we cannot dismiss them as merely one man’s opinions. To the extent that they may be shared with a portion of the industry, we believe they deserve to be presented and discussed.

After the GSTA conference, we asked a number of prominent LF professionals to provide us with a counter to Palmer’s paper. In October, **nWave Pictures’ Ben Stassen**, not known for being a shrinking violet, sent us the reply which follows Palmer’s article.

Palmer’s piece starts on page 6. We have edited it for space and context considerations. The full text is online at www.bigmoviezone.com/articles/index.html?uniq=7.

Stassen’s article starts on page 8 and is essentially unchanged.

— James Hyder, editor

Iwerks’ 15/70 Camera

by Judith Rubin

More than half a million feet of film have already successfully run through the new Iwerks 15/70 camera, which recently went out on its inaugural real-world shoot. **BBC Large Format** rented the camera for its coming release, *The Human Body*, directed by **Peter Georgi** and photographed by **Reed Smoot** and **David Barlow**.

According to Georgi, the camera performed well and reliably, capturing a variety of live-action exterior shots and a full-frame closeup of a human eye. “The shots are beautiful and steady as anything. We had no registration problems. Having heard all the horror stories about technical problems and delays shooting in large format, I thought I’d spend more time on setups than I did. We had a tight schedule, but none of the delays we experienced were related to the camera.” The first 15/70 camera will soon be backed up by two additional identical cameras, which are expected to be ready by late spring or early summer 2001. (Although referred to as “15/70” cameras, the film stock used is actually 65mm wide. Release prints are struck on 70mm stock. The extra 5mm is used in conventional formats – but not LF – to hold the sound track.)

The cameras are being assembled and fine tuned at the Iwerks camera department by chief engineer **Don Holst** and technicians **Marty Joseph** and **Darryl Davis**, assisted by designer **Carlos Castro**, and under the supervision of **Scott Shepley**, Iwerks’ director of technical services. Holst, Joseph, and Castro came to Iwerks from **Cinema Products, Inc.**, along with the cameras they helped design. Davis, a 30-year veteran of the **Walt Disney Com-**

(See **IWERKS** on page 10)

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Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Contributors to this issue
Judith Rubin
Marty Shindler

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Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
(410) 997-2780 (tel)
(410) 997-2786 (fax)
editor@cinergetics.com

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by Marty Shindler

Successful Succession

There are many ways to practice the craft of lifelong learning. Training and educating employees and providing a clear path for succession in specific company positions are methods getting a significant amount of attention these days.

The recent announcement by General Electric that Jeffrey Immelt will succeed longtime chair Jack Welch culminates many months of speculation about Welch's successor. Never before has the changing of the guard at a major corporation generated so much interest, not only in the business world, but even among the general public.

It is all for good reason. Welch's career represents an almost unprecedented streak of profits and an enormous increase in stock value for the company. Except for a few brief periods in recent years, General Electric has had the highest market capitalization of any company in the world.

But this is not merely a flash in the pan. In a day and age when bi-directional loyalty between companies and their employees seems to be a thing of the past, GE has been the acknowledged leader of corporate training programs, actively developing its people and their leadership skills.

Successful succession is not an afterthought at GE or other visionary companies. And what sets them apart is not what they do for those in the upper echelons of the company, but what occurs throughout the entire organiza-

tion. It is a proactive program that results in a better organization and makes employees better contributors to the company and society. Well planned learning programs can enhance human capital while providing companies and individuals with a competitive advantage.

The passing of the torch from Welch to Immelt will be successful because it was planned and not just an accident or the result of political maneuvering. And it is a striking example of General Electric's belief in one of the core values of the LF industry: *lifelong learning is an essential element for success.*

Given the press that the GE event has generated, boards everywhere will be examining their training and succession management programs. The tight labor market for skilled employees is another factor that has led companies to step up their efforts to attract and retain their workers.

Many think that only technology workers receive training preferences, but this is not the case. Computers have made it easier and more economical for companies to offer training to employees at all levels. These programs can deliver not only basic training, but can provide succession planning and cross-training to *all* employees.

Online and distance-learning programs permit an "anywhere, anytime" approach to providing instruction across a whole range of industries and occupations. As reported in the September 2000 issue of *e-learning* magazine, research firm International Data Corporation (IDC) predicts that the online learning market will reach \$11.2 billion in 2003.

Much of that, no doubt, will come from the corporate business and training sector.

In addition to formal courses, companies must examine how they cross-train their employees. In larger companies with multiple divisions, a few years in several businesses under the same corporate umbrella can produce a well rounded employee. As employees move from one area to another, they can usually bring with them a fresh approach to solving the challenges of the new environment. This form of successful succession can be very important.

Some might say that this is a luxury only larger companies can afford, but it can be equally effective for small- or medium-sized companies to provide similar, if smaller-scale, on-the-job training programs. In the small business environment, where each person carries a larger share of the company's burden, such a program can mean the difference between success and failure when employees leave the company or are out sick for an extended period.

Looking at fresh ideas keeps a business vital, and training and other forms of lifelong learning are great sources of fresh ideas. Many organizations give lip service to how well their employees are treated and how much they contribute to the company's success. Fewer have a *formal* learning program in place. It is not that difficult to do. All that is required is the willingness to act.

Marty Shindler is a management consultant specializing in providing a business perspective to creative, technology and emerging companies. Marty may be reached at Marty@iShindler.com.

Shindler's Site

JSTC 2000 Draws Hundreds to Osaka

by Hiroyuki Suzuki

Translated by Kazuyo Takehara

Oh-Gata, the association of Japanese LF theaters, held the **Japan Space Theater Convention 2000** on November 14-15 at the **Suntory Museum's IMAX® 3D Theatre** in Osaka. It was the fifteenth JSTC, and the 260 attendees included representatives from 31 theaters and 55 production and distribution companies. The two days were filled with film screenings in the 446-seat theater, seminars, board meetings, and a trade show.

Ten new films in Japanese versions, two new films in English, and twelve trailers were introduced, including the first screening of the nearly complete *Haunted Castle* in 3D. During more than eight hours of screenings over a day and a half, 14 overseas guests were on hand to introduce their films. The films screened were: *Dolphins*, *Great North*, *Michael Jordan to the Max*, *Cyberworld 3D*, *Ultimate G's: Zac's Flying Dream*, *Solarmax*, *Extreme*, *Water and Man*, *Adventures in Wild California*, *Ski to the Max*, and *Encounters in the Third Dimension* (Colorcode version).

Although *Cyberworld 3D*, *Michael Jordan to the Max*, and *Ski to the Max* were popular and more suitable for commercial theaters, non-educational entertaining films



JSTC 2000 delegates at an evening reception.

tend to be avoided by Japanese LF theaters, over 80% of which are institutional. Oh-Gata members from the institutional side expressed more interest in educational films like *Solarmax*, *Dolphins*, and *Great North* for their theaters.

Cyberworld 3D will be shown at four 3D theaters in Japan starting in December. Although its CGI is technically excellent, the animated character Phig does not suit the taste of many Japanese people and the film may have difficulty in the Japanese market.

It was unfortunate that *Ocean Oasis* was not screened at JSTC 2000, as it was well received at the **Giant Screen Theater Association's** 2000 conference in Frankfurt in September. Among the 12 trailers screened, *China: The Panda Adventure*, *Ocean Men*, and *Ren-dez-Vous à Paris* created high

expectations.

At the evening reception, **Tsutomu Tanaka**, chair of JSTC 2000 and manager of the **Fujitsu Dome Theatre** in Chiba City, said, "The role of large-format film has definitely been advanced. Oh-Gata should be the link between the theaters and the film production, distribution and [projection] system companies. And what we all have to do is to pass this wonderful LF culture to the 21st century and to develop it further."

The subjects of two workshop seminars were "Digitalization in IMAX" and "Integrated Study in School Curriculum and LF." At the meeting of the board members, discussions covered co-negotiation of distribution to permit high-quality films at low prices, the preparation of a troubleshooting manual for the IMAX system, and co-production of new films and collaborative marketing campaigns.

Nine companies, mostly distributors, participated in the trade show, offering posters, flyers, videotapes, and other promotional tools to attract attendees.

JSTC 2001 will be held at the **Hotaka IMAX Theatre** in Nagano on November 26-27, 2001.

Hiroyuki Suzuki is the secretary general of Oh-Gata Japan. Kazuyo Takehara works in LF film distribution for Dentsu Tec Inc.



The Suntory Museum in Osaka.

THE BIZ

FILM STOCK

Moody's cuts Imax debt ratings

In early December, Moody's Investor Service, Inc., downgraded its debt rating of **Imax Corporation** to lower junk levels. In Imax's quarterly report, issued last month, the company estimated that its exposure to North American exhibitors now facing financial difficulties totaled US\$17.8 million, but didn't take any write-downs and said it couldn't predict how much of that might become uncollectable.

According to a Moody's vice president quoted in the *Wall Street Journal*, Imax's "exposure to [the conventional cinema] industry is greater than we expected. We

believe there will be significant write-downs as a result of the exposure to these exhibitors."

Moody's lowered the rating on \$200 million of Imax's senior notes due in 2005 from Ba2 to B2, and on \$100 million of convertible subordinated notes due in 2003 from B1 to Caa1. Senior implied and senior unsecured issuer ratings were also lowered to B2 from Ba2.

On the day of the announcement, Imax shares closed at \$3.06 and traded as low as \$2.875, the lowest since the company went public in June 1994.

nWave creates nWave Attractions

DEALS

Production company **nWave Pictures** and hardware support firm **InoTech, Inc.**, have formed **nWave Attractions** to distribute motion simulation ride and attraction films to all hardware platforms and film formats. Titles to be distributed will include nWave's own films, such as *Volcano Mine Ride*, *Superstition*, and *Journey Through the Center of the Earth*, as well as films by other producers.

nWave CEO **Ben Stassen** says that "we are creating the first hardware-independent location-based entertainment company that will focus entirely on supplying and integrating content for ride simu-



At the GSTA conference in September, SK Films, producers of *Up, Up, and Away*, gave a helicopter flight over Frankfurt as a prize to several visitors to their trade show booth. Pictured (l to r) are the pilot, Paul Huffer of the National Air and Space Museum, Kathy Winkhofer of Science City at Union Station, Cesare Liberti of Felimax, Alex Patrick of the British Film Institute, Jeff Breslow of the Discovery Channel, and Chuck Schillings of the Kirkpatrick Science and Air Space Museum.

THE BIZ

DEALS

lation and attraction theater operators.”

nWave plans to produce four new ride-films per year and says that announcements of the distribution of outside products is imminent.

InoTech was founded in 1996 by **Julian Angus** and **Annette Preston** to provide technical support, motion programming, and theater conversions to the LBE industry.

Paris La Défense IMAX to close

The **Dome IMAX Theatre at La Défense** in Paris will close permanently on Dec. 24 to make way for a major renovation and expansion of the underground shopping mall beneath its site. The building that houses the theater (and an automobile museum) was purchased in January 2000 by Unibail, the French real estate developer that owns the Four Seasons mall. The FF700 million (US\$100 million) expansion project is set to be completed in 2002 and will feature a conventional multiplex.

The IMAX theater opened in July of 1992 and drew over 2.2 million visitors in its eight years of operation. Its closing leaves only one other LF theater in the French capital: **La Géode** at the **Cité des Sciences et de l'Industrie**.

Frédéric Nancel, for many years the general manager of the Défense theater and advisor to Unibail since its acquisition, tells *LF Examiner* that he will continue to be involved with LF projects in Europe at his new company, **Nancel Entertainment Solutions**. He can be reached at fnancel@aol.com.

LEGAL BRIEFS

Brossard shut, IMAX denies blame

Thémax Inc., owner of the **IMAX Les Ailes** theater in Brossard, QC, near Montreal, closed the theater and filed for bankruptcy in early November, citing the failure of **Imax Ltd.** to provide a French-language version of *Cyberworld 3D* as the cause. The company said it had laid off 42

employees.

Imax countered in statements to the press that it had been under “no obligation to provide the French version,” and that discussions on leasing the French soundtrack had ended abruptly a few days before the closing. An Imax spokesperson told *LFX* that the French version was completed on Oct. 23, several weeks after Thémax received the print and the English track.

Thémax president **Lucien Richard** told *LFX* that the theater had never run a film in English, a fact that Imax knew because it managed the theater for more than a year. He added that the company is still deciding what to do with the building, suggesting that it might be converted to a conventional cinema.

Cyberworld 3D was showing in French at the **Famous Players Paramount IMAX** in Montreal as this issue went to press.

As reported here in October, Thémax filed a lawsuit against Imax last spring, alleging that Imax had misled the theater's investors on matters such as the expected number of admissions and the availability of 3D films. Imax has denied all the charges.

PERSONNEL

Changes at SK Films

Catherine Ciupa, for two-and-a-half years the head of distribution for Toronto's **SK Films**, moved at the beginning of November to **Immersion Studios**, where she will be responsible for sales and marketing of the company's digital interactive three-screen theater systems. Ciupa tells *LFX* that after 14 years in the LF industry, including 12 at **Imax Corporation**, she is sorry to be leaving the giant-screen world, but excited about the opportunity at Immersion.

Taking Ciupa's place at SK is **Katherine Vanderploeg**, an LF consultant (and contributor to *MaxImage!*) who worked for four years in the marketing department of Imax. At Imax she helped launch *Cosmic*

PERSONNEL

Voyage, Into the Deep, and *T-Rex: Back to the Cretaceous*, since then she has consulted on *Wolves*, *Ultimate G's*, and SK's coming film *Journey to the Centre of the Brain*.



Catherine Ciupa

Vanderploeg, who started in early December, is responsible for handling distribution of all of SK's films, including *Gold Fever* and *Loch Lomond*, and future films such as *Up, Up, and Away*, currently in production for the Smithsonian's **National Air and Space Museum**.

Wiktor elected to TEA board

George Wiktor, vice president of new ventures for **BRC Imagination Arts**, has been elected to the board of directors of the **Themed Entertainment Association**. TEA is an international organization of people involved in the production of location-based entertainment facilities.

Wiktor has been with BRC since 1983 and in 1998 launched the company's European branch, located in Amsterdam, the Netherlands.

Lorimore to co-chair Doc Congress

Alec Lorimore of **MacGillivray Freeman Films** has been named co-chair of the fourth **International Documentary Congress (IDC4)**, which will be held in Beverly Hills, CA, in August 2002 by the **Academy of Motion Picture Arts and Sciences** and the **International Documentary Association**. Sharing the chairing duties with Lorimore is **Mary Shaffer**.

The first IDC was held in 1992, the second in 1995, and the most recent was in October 1998, and was attended by over 3,000 people from 15 countries.

Giant Screen — Giant Choices

by Chris Palmer

One of the unique characteristics of the giant-screen industry is that it produces films that are not only highly immersive, but are also a safe haven for families. Virtually all LF films to date have reflected values and experiences that parents want their children exposed to, such as adventure, learning, science, beauty, art, wildlife, exploration, nature, sport, geography, and human achievement. That claim cannot be made for all movies, television programs, video games, or the Internet.

So far, giant-screen films have not entered the domains of horror, sexual innuendo, or violence. One reason for this is obvious — they haven't needed to. Until recently, the prime market for giant-screen films was institutional theaters, and those theaters are driven not only by revenue goals but also by an educational mission. Thus the films tended to be high-quality, non-fiction, science based, wholesome, enlightening, and family-safe.

It is important for commercial LF operators to increase revenue and profits from their giant-screen theaters. That goal needs no justification. But what is beginning to trouble me is the fear that in the pursuit of this goal commercial theaters might push for the production of giant-screen films that unintentionally damage our industry's identity and reputation.

We need to remain a family-friendly industry, and this means remaining true to the GSTA mission's emphasis on lifelong learning (a term which regrettably still lacks a rigorous definition). As market pressures increase, the temptation for producers and theaters to stray from that mission will increase.

As audiences become less enthralled with the format itself and with traditional giant-screen films, producers, distributors, and exhibitors will be tempted to move

away from lifelong learning in their search for box-office hits. The challenge for this industry is to encourage films that break new boundaries while still embracing the values that have historically characterized giant-screen films.

There is a good chance, especially with the ties between Hollywood and the LF industry becoming closer, that certain segments of the Hollywood community will try to replicate what they have done in the movies and on television, i.e. push into areas not only away from lifelong learning, but also into areas which are not

friendly, our association with Hollywood may do irreparable damage to the identity of the LF industry.

We are seeing more and more giant-screen films that are purely entertaining and claim no educational value — *Haunted Castle* and *Ski to the Max*, for example. Is it possible that giant-screen films could move even further in that direction, and that this industry could produce films that are antithetical to lifelong learning? Movies, television, the Internet, and video games have gone in that direction. Fifteen years ago, no one would have forecast the

lengths to which popular culture has employed excessive sex and violence to rouse people to spend their time and money. If it has happened in other entertainment industries, then why not in LF films?

Scary Movie was a popular hit in conventional theaters this summer. *Daily Variety* began its June 30, 2000, review as follows:

"The outer limits of R-rated respectability are stretched, if not shredded, by [this] gleefully gross and exuberantly smutty...movie, a zany scattershot spoof of teen horror pics, high-school sex comedies, and assorted pop culture phenomena. Unbounded by

taste, inhibition, or political correctness, this potential summer sleeper boldly goes where no one...has gone before with mainstream megaplex fare. Many critics, social commentators, and op-ed writers may express outrage, which should only make the pic even more attractive to the under-30 target audience. [It has] the makings of a breakout smash."

I didn't see *Scary Movie* (which grossed over \$150 million on a \$19 million budget) but apparently one of the gags is of a huge erect penis piercing a man's head — in one ear, out the other. Imagine that in 15/70. It is unlikely ever to happen, but it



Chris Palmer

family-friendly. I believe this potential development could have serious consequences for the long-term health of our industry.

Roy Disney, in his address to the **Large Format Cinema Association** conference last May in Los Angeles, said that Hollywood and the LF industry "have been moving in each other's directions for years." I wonder if that is an unalloyed blessing. To the extent that giant-screen films contain more narrative, better storytelling, and richer characters, then moving in the direction of Hollywood is a good thing. But to the extent that moving in the direction of Hollywood yields films that parents perceive as not being family-

is worth remembering that the threshold of what is socially acceptable seems to sink lower every day.

Purely entertaining films with no overt educational value can be a great escape, and if a family enjoys them together, there is little for the GSTA to complain about.

However, if one or two LF films are released that parents are uncomfortable having their children see, then giant-screen films will begin to lose their identity as a safe haven, and they will be associated with all the other things most parents fear about Hollywood. A unique market advantage enjoyed by the entire LF industry – that it produces films which are wholesome and entertaining – will have been lost. We must keep that market advantage alive.

The path we must avoid is allowing the commercial LF theaters, in their natural and commendable desire to succeed financially, to encourage Hollywood to produce giant-screen films that while popular and profit-producing, damage the unique market advantage currently enjoyed by this industry. Films that are hostile to lifelong learning and which are not family-friendly have no place in our industry. The GSTA should campaign against them.

I believe the GSTA has a duty to ensure that this industry continues to produce quality family entertainment. If someone makes giant-screen films which do not further its mission, there isn't a whole lot the GSTA can do retroactively. But proactively it can expand the excellent work being done by **Emlyn Koster** and the Education and Research Committee to define what is meant by lifelong learning, and explore innovative ways for films to be both highly entertaining and richly educational.

So far, the GSTA has taken the following steps to encourage the LF community to wrestle with the issue of how can we produce successful films without destroying the very thing which sets us apart from other entertainment industries:

- The one-day pre-conference symposium on "Giant-Screen Films and Lifelong Learning," held in New York last year;
- Last February's public feedback session at the GSTA's mid-winter meet-

ing;

- The plan to have awards for lifelong learning.

It is worth initiating a debate in our community about whether giant-screen films should be rated by their educational content (or lack of it). This debate will be more useful if we know what we are talking about, and so we must launch an aggressive research program. I recommend that the GSTA undertake the following research:

Audience. We need to understand our audiences better in two ways: who currently attends, and who doesn't attend and why. Museums have done very interesting demographics research to learn how to serve their current visitors and

If LF films are released that parents are uncomfortable having their children see, giant-screen films will begin to lose their identity as a safe haven.

expand their markets. For example, according to research presented by **Barbara Flagg** at last year's GSTA pre-conference symposium, viewers want better stories and more educational value than we are currently delivering. Are there other qualities that viewers seek that we are not providing to them? This information must be collected and then conveyed to LF film makers.

Marketing. Let us assume we have gained a sophisticated understanding of who does and doesn't go to giant-screen films. There is still little research available industry-wide on how to attract existing and new viewers to our films. What marketing approaches work? How can we more effectively market individual films? Does it make sense to consider generic advertising for the industry along the lines of the popular "Got milk?" campaign by the U.S. dairy industry?

The film experience. We have only begun

to research how viewers experience and learn from giant-screen films. What are the most compelling moments in LF films? How do these moments contribute to learning? What kinds of narrative structures are most effective in attracting audiences and educating? Are there relatively untested approaches, such as fictional storylines, that can provide new incentives to attract audiences and still deliver on our educational mission?

Lifelong learning. If supporting lifelong learning is our mission, we need a deeper understanding of what "lifelong learning" means. And we need to understand how our films affect lifelong learning. Beyond immediate learning, how do our films help viewers develop and sustain interest in science, nature, history, or the arts? A recently published book, *Learning from Museums*, by **John Falk** (one of the speakers at last year's symposium) and his colleague **Lynn Dierking**, offers some general guidance on approaching the issue.

Educational resources. In addition to producing better films, what else can we do to support lifelong learning? At the symposium, **Jon Miller** made the rather straightforward suggestion of providing viewers with CD-ROMs filled with educational resources related to the film's topic. What kinds of resources like this can we provide, what will viewers really use, and what kinds of educational impacts do different types of resources have?

I understand from **Hyman Field** that the U.S. **National Science Foundation** is willing to consider proposals for research in some of the areas suggested above, including how audiences learn from LF films, better understanding of the demographics of the audience, lifelong learning, etc.

There are some additional actions the GSTA can consider, beyond supporting the kinds of research I have suggested, that can strengthen the market for educational giant-screen films. The GSTA can:

- Encourage the development of LF
- (See **PALMER** on page 9)

The More Choices, the Better

by Ben Stassen

One of the toughest challenges for a filmmaker working in the LF industry is to live with the expectation that our films must be all things to all people. Our films have to inspire, educate, and entertain. They have to be family-safe, wholesome, enlightening, and science based. But most importantly, they have to appeal to the *entire* family. I understand and respect the fact that this is precisely the mission statement of the great majority of institutional theaters, and I have great admiration for LF filmmakers who have succeeded in fulfilling this mission while making films that were enjoyable to watch.

What **Chris Palmer** fails to acknowledge in "Giant Screen - Giant Choices" is that the mission of commercial theaters is very different from that of institutional theaters. No one segment of the market can impose its view on the other. I find it mind-boggling that at the dawn of the 21st century diversity and a greater selection of films could be seen as a threat to the industry's identity and reputation.

What identity and reputation are we talking about anyway?

For the LF film industry's first 25 years, the great majority of titles fell into three main categories: natural history/wildlife films, space films, and destination films. Since most of the theaters were linked to institutions, virtually all the films produced were geared to the family audience. Because of the very consistent type of content offering year after year, the public has come to identify the LF film experience with a certain type of documentary filmmaking.

The fact that a very limited type of science-based, family-oriented film has been a "unique characteristic" of our industry for

so many years is a flaw, not an asset. It should *not* be part of our industry's identity. I see absolutely no redeeming value in the total lack of diversity in the LF film library.

Throughout the years, institutional theater operators have done an excellent job in attracting very large audiences to enjoy a fairly limited, but adequate supply of documentary films. To even suggest that a broader supply of content could damage our industry, Chris must assume that insti-



Ben Stassen

tutional exhibitors are too dumb to select films appropriate for their theaters. Furthermore, he seems determined to go on a crusade to impose the institutional way of life on commercial exhibitors. I never hear exhibitors complain about more diversity in the film library. The only people who do are established producers who see their market shares eroded by a broader supply of titles.

LF's only true asset is the unique immersive nature of the experience, offering a bigger-than-life audio-visual experience in 2-D, and a more intimate journey in 3-D. This is what gives our industry its unique identity. One relates to a conventional film experience intellectually and emotionally, but there is a *physical* compo-

nent to the giant-screen experience that you cannot find in any other form of audio-visual experience.

There will be some good content, some bad content, some content that educates, enlightens, and moves, and some content that simply entertains the viewer. What sets our industry apart from any other form of filmgoing experience is precisely its immersive nature and its physical aspect. The issue is not the content itself, but how well filmmakers bring this content to the extremely powerful LF medium.

I agree that the long-term viability of our industry depends entirely on how distinctive we can remain from the conventional 35mm film industry. But if continuing to make the same type film over and over again is what sets us apart from the feature film business, then our industry is definitely doomed. Maybe Chris is confusing uniqueness with sameness.

As LF film makers and exhibitors, it is our responsibility to make sure that patrons leave the theater feeling strongly about the uniqueness of the experi-

ence, an experience that could never be duplicated in a conventional theater or on television. This is half of the battle. The other half is to bring to the screen either educational topics treated in a very enjoyable fashion or pure commercial fare delivering total entertainment.

I do not believe in "crossover films," films intended to appeal as much to the institutional network as to commercial theaters. No film can be all things to all people. There is plenty of room in the programming slate of commercial theaters to offer great educational films for school groups in the daytime. Furthermore, institutional exhibitors seem more and more open to programming commercial films in the evening, on the weekend, or for special events.

There is nothing wrong with that.

As a filmmaker there are certain types of films that, for personal reasons, I would never want to bring to the giant screen. Having said that, no subject should be taboo – horror, sex, violence. Why not? Let the exhibitors and ultimately the audience be the judge, not other LF film producers! I would love to see a film like *Braveheart* in 3D on the giant screen. I'll take my daughter to see *Dolphins* in the afternoon and I'll check out *Braveheart* in the evening when she is fast asleep. There is nothing wrong with that, either!

The danger will not come from the rapprochement of the LF industry and Hollywood but rather from the cannibalizing of our industry by the studios. While *Fantasia/2000* was a timely shot in the arm for commercial exhibitors, if repeated, this type of release could really destroy our industry. *Fantasia/2000* was a 35mm to 15/70 blow-up. The technical quality of the work was remarkable, and I know that huge audiences enjoyed the experience. But *Fantasia* was not an immersive LF

experience. The canvas was beautiful, the sound was great, but the audience was not transported into the filmic space. The film was not designed for the large screen, it was not paced or edited for the large

No subject should be taboo – horror, sex, violence. Let the exhibitors and ultimately the audience be the judge, not other LF film producers! I would love to see a film like *Braveheart* in 3D on the giant screen.

screen, and even though it looked good, it did not have the resolution required to create an immersive experience. It is amazing that it worked so well, and it was a brilliant move on the part of Disney. But if Hollywood is allowed to prey on the LF theater network as just another ancillary market to dump its 35mm fare in a 15/70

package, we're in for a rough ride. It sounds like **DreamWorks** is doing it right, though, by creating a new LF version of *Shrek* in 3D, using the raw material created for the feature film version. Time will tell. [It is now uncertain whether *Shrek* will be released in 15/70. See *Shorts*, page 24, and the November 2000 issue. –Ed.]

I find it absolutely thrilling to make films for the giant screen. LF is a very versatile and powerful tool that has been used in such limited applications so far, partially because of the gruesome production requirements. We haven't even scratched the surface of what is possible, and the advent of digital technologies is about to unleash the true power of the medium.

Let me tell you, Chris, you ain't seen nothing yet. But remember: The Format Is The Message!

Ben Stassen is president of nWave Pictures and directed *Thrill Ride*, *Encounter in the Third Dimension*, *Alien Adventure*, and is currently working on *Haunted Castle*. Stassen is based in Brussels, Belgium.

(from **PALMER** on page 7)

films on new topics or new genres as a means of keeping the medium fresh and attractive to existing and new audiences.

- Consider adopting a rating system that will inform families about the content of specific films, without censoring or dictating content.
- Support the development of broad marketing initiatives by institutional and commercial theaters that will build attendance for educational LF films.
- Stimulate the development of strong film topics by bringing filmmakers together with scientists, artists, historians, and others.

In a free society, the GSTA cannot physically stop someone from making a commercially successful yet tawdry film that coarsens society. But the GSTA can assert forcefully its own views and encourage theaters to establish their own standards consistent with the GSTA's mission.

After reviewing an early draft of this paper, filmmaker **Kieth Merrill** wrote:

"I think efforts to control what goes on the big screen are ultimately not in the best interest of the industry. The typical lackluster 'educational' movies that keep getting made and that seem to set us back rather than move us forward, do not contribute to the health of the industry.... Who is qualified to govern and define 'films that contribute to lifelong learning'? Are you really willing to assign a committee of people to be the gatekeepers of creativity and judges of values and morality? Hopefully not.

"Frankly, I am very discouraged with the state of our industry – with the limited inspiration and the restraint on creativity that result from the narrow-mindedness of the 'old school' institutional theaters with their constricted view of what is 'educational' and 'appropriate.' I hope the shift to commercial theaters will break the log jam.

"Watching the films at LFCA was for the most part disheartening to me. The mark of the gatekeepers already in place is far too evident. The idea of adding more or giving these vigilantes more power in not a pleasant thought to me."

While bearing in mind Merrill's concern, we need to continue to affirm that truly educational giant-screen films can also be entertaining – education and entertainment are not antithetical. Films such as *Everest*, *Dolphins*, *Mysteries of Egypt*, *Into the Deep*, and *Whales* have drawn large audiences who sought thrilling experiences with substantial educational value. In my view, *Michael Jordan to the Max* is an educational film because of its emphasis on the importance of hard work, determination, and tenacity.

As a film producer and distributor, I want to acknowledge that the real responsibility for making sure LF films remain wholesome family entertainment lies with me and my fellow producers and distributors.

The commercial theaters can only show what is offered to them in the marketplace. If experienced LF film producers and distributors do not produce giant-screen films which are commercially successful, then what choice do commercial theaters have but to seek films from other sources?

(See **PALMER** on page 15)

The Iwerks 15/70 Camera Is Ready to Roll

(from **IWERKS** on page 1)

pany camera department, emerged from retirement specifically for this project. The camera and its parts were designed with 3D computer modeling software, then machined by computer controlled milling machines.

Cinema Products, the company Iwerks originally contracted to produce the cameras, is best known for the Steadicam, but was also the maker of the original **Shows-can** cameras and the CP16 16mm camera – a workhorse of TV news for years. Cinema Products was recently acquired by **Tiffen Filters**.

At the heart of the Iwerks 15/70 camera is a modified Williamson movement. But, says Shepley, “The end is a far cry from the starting point. It’s an entirely new camera with a new mechanism.” Iwerks purchased the rights to the original movement designed by **Jeff Williamson**, who

designed 48 fps VistaVision cameras as well as the IMAX IW-4 and IW-5 cameras. “The challenge was to build a camera equal in speed and compatible with the electronics in our 8/70 cameras,” observes Shepley. “We hoped that, without much re-design, a movement already created for high speed could be adjusted to pull 15-perf at 60 frames per second. At the same time, we worked to keep the weight down, a double challenge when trying to create a mechanism that will remain stable at a high speed, especially with 15/70 film. If it’s too lightweight, you have to worry about the camera moving around, and at higher speeds, you get into issues related to vibration.”

The first camera weighs in at some 70 pounds (31.8 kg) with a 1,000-foot film magazine; about 50 pounds (22.7 kg) with a 500-footer. Many of its 500-odd parts are lightweight magnesium or aluminum.

“We only use steel when we have to,” says Shepley. The camera runs up to 48 fps now and Shepley expects it to achieve 60 fps within months. In the end, there was little similarity to the Williamson movement, because of the modifications required for pitch adjustment, which advances or retards the pull-down claws. “The larger the film format, the more sensitive the pitch is going to be at higher speeds,” explains Shepley. Whereas its 8/70 models operate well on a single pitch adjustment, Iwerks found that pulling 15 perfs of 65mm film through a camera called for two separate pitch adjustment settings: one for speeds between 3 and 36 fps and another for speeds between 37 and 48 fps (eventually 37-60 fps). The pulldown pins change position in order to protect the film at higher speeds.

Designed into the Iwerks 15/70 camera are certain

basic similarities to the company’s best 8/70 cameras to make them compatible with existing rigs and other components, such as lenses, electronic controls, remote controls, and sync boxes. The electronics were designed by **Bob Auguste** of **The Galloway Group**. “They’re a newer generation, but still compatible,” Shepley points out.

Ergonomics and a sleek, professional look and feel were priorities for the camera’s industrial designer, **Joe Lenny** of **Sandlake Design**. “We collected input from filmmakers and camera assistants, and Lenny really took that to heart,” says Shepley, citing the extremely bright eyepiece, offset at a comfortable position; the easy-to-find switches, ease of threading, and compactness.

The 8/70 fleet

Even if the widest release of a film will be in 15/70, it’s common to use 8/70 cameras to shoot all or part of an LF production. Advantages cited by filmmakers include lighter weight and greater portability of the cameras, higher frame rates, and perhaps most important of all, greater film capacity. Eight-perf film allows for nearly twice as much shooting between reloads as 15-perf, and Iwerks’ 8/70 cameras take magazines that hold up to 2,500 feet.

The Iwerks camera department has a rental fleet of seven 8/70 cameras, five of them built by **Marty Mueller** of **MSM Design**, and two made by **Fries Engineering**. They shoot at speeds up to 60 fps.

The three 8/70 cameras built for Iwerks by MSM Design in the early 1990s weigh 38 pounds (17.3 kg) each, have 172.8-degree shutters, and use dual registration pin movement with three pull-down claws on each side. “It’s a bulletproof movement,” remarks Shepley. “On every one of those cameras I have run probably 50 registration steady tests and I have never had one that was not absolutely perfect. They’re reliable, repeatable, very strong, solid movements that offer a registered, steady image.”

Later in the 1990s, Iwerks acquired two more MSM-built 8/70 cameras. One was a



The Iwerks 15/70 Camera

Weight	(with 1,000-foot magazine): ~ 70 pounds (31.8 kg) (with 500-foot magazine): ~ 50 pounds (22.7 kg)
Frame rate:	3 to 48 fps.
Lenses:	Completely re-barreled Hasselblad/Zeiss lenses, ranging from 30mm to 800mm.
Video tap:	Built-in color camera, can be connected to monitor on-site or remotely.
Mountability:	Fits on many existing heads, including many used for 35mm cameras.
Regulated vacuum automatically adjusts to different altitudes.	

Future features:

60 fps; reduced weight; intervalometer for time lapse powered by existing drive motor

lighter-weight model featuring a 22-pound (10-kg) body and 180 degree shutter. Its internal workings are the same as the original three, and eyepieces, lenses, magazines, etc., are all interchangeable among the four. A fifth camera was built by MSM for a third party and later acquired by Iwerks. It is identical to the first three with the exception of having a 180 degree shutter.

Iwerks also has two modified 8/70 cameras originally built by Fries Engineering and inherited when the company acquired **Omni Films**. While bulkier at 85 pounds (38.6 kg) each, they are solid and reliable, with pin-registered movement and belt takeup. "They're great workhorses for basic 24-frame-per-second shooting," says Shepley.

Rigs and camera systems

For nine-screen, circle-film production, there is the Iwerks 360 rig, a formidable, 700-pound (318-kg) affair that holds nine 35mm cameras. **Don Iwerks** designed it to shoot *Postcards*, produced by **BRC Imagination Arts** for the Korean Airlines pavilion at Taejon Expo 93. The rig is a descendant of the original CircleVision rig Iwerks had designed some 40 years earlier for Disney. "Don was ill in 1992 and designed the 360 rig from a hospital bed on his laptop," says Shepley. "It was built in less than six months and came out of the first shoot with flying colors." The same rig was recently used to shoot two specialty films now playing at venues in Germany: *The Secret of Safety* for **Auto-Stadt** in Wolfsburg and *Berlin Symphony* for the **Sony Music Box** in Berlin.

Over the past seven years roughly two films per year have been shot using this rig.

The Iwerks 3D rig was developed for Iwerks in 1998 by **Steve Hines** of **Hineslab**. It will hold two 15/70 or 8/70 cameras. "The 3D rig is great," says **Sean Phillips**, who used it extensively as visual effects supervisor and DP for *Siegfried & Roy: The Magic Box*. "It's the only thing out there that gives you complete stereo control. You can completely control the

interaxial [separation between lenses] and the convergence [angle between lenses] on the fly. With the beamsplitter, you can optically put two cameras in exactly the same space. You can go from no 3D to 5 inches of interaxial spacing."

Camera housings for underwater 8/70 photography have been developed for both 2D and 3D shooting by **Peter Romano** of **Hydroflex**. Director **Bob Talbot** recently used the 3D housing for *Oceans*

Films shot with Iwerks 8/70 cameras

(partial list)

<i>All Access</i>	Ideal Entertainment
<i>Avalanche Hunter</i>	Avalanche Hunter Entertainment
<i>Bears</i>	Primesco Communications, Inc.
<i>Cirque du Soleil Journey of Man</i>	Sony Pictures Classics, Large Format
<i>The Human Body</i>	BBC Large Format
<i>India Through the Eyes of a Tiger</i>	Primesco Communications, Inc.
<i>Jane Goodall's Wild Chimpanzees</i>	Science Museum of Minnesota
<i>Michael Jordan to the Max</i>	Giant Screen Sports
<i>'N Sync: Bigger Than Live</i>	Really Big Film Corp.



Iwerks' Scott Shepley and a prototype of the 15/70 camera.

of Light, and the 2D housing was used on *The Human Body* to photograph a baby swimming underwater. Iwerks plans to adapt the 2D housing to accommodate a 15/70 camera.

The 3D camera system used for flying sequences in *Ultimate Gs: Zac's Flying Dream* and in conjunction with the underwater housing in *Oceans of Light* was designed by Shepley. It pairs two 8/70 cameras with matching 180-degree shutters and coaxial film magazines. The normal viewing doors are replaced with flat doors. The left camera is positioned up-

side down and runs backwards. For underwater work, special batteries are mounted to the side of the magazines and the sync box is incorporated into the housing. A remote-control system controls start and stop, focusing, and iris. The aerial system weighs in at only 130 pounds (59.1 kg) and the underwater system is 400 pounds (182 kg).

Since opening its doors in 1991, the Iwerks camera department has been a dependable resource for the LF industry, backed by creative, committed individuals such as Shepley, Hines, Mueller, and Don Iwerks himself. It's a resource that has helped the BBC's Georgi make up his mind that he wants to continue to produce LF films. "When I go on a shoot, I expect the camera to work, and it did. I was very impressed by the skill and professionalism of everyone I worked with. They

knew the cameras and they knew the equipment – things were always prepared. Large format is more than just a job to these people. I want to do more."

Judith Rubin is a freelance writer and publicist for the attractions industry, specializing in entertainment technology and large-format film. She can be reached at shmata@idiom.com.

Full disclosure department: Iwerks paid Judith Rubin to write this article. It has been revised and edited by LF Examiner, and no money changed hands for its publication here.



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

'N Sync: Bigger Than Live

Really BIG Film Corp; distributor: RBFC; producer: Doug Yellin; DP: John Bailey; cinematographer: Matt Williams; executive producers: Jonathan Sanger, Ed Elbert, Linda Nelson, Michael Madison, in association with Brent Bolthouse Productions and Lion Limited Partnership. Filmed in 8/70. Release: January 2001 (worldwide).

- Principal photography is complete
- World premiere will be held at Ontario Place, Toronto in December.

Pittsburgh's Big Picture

Argentine Productions; producer, director, writer: Peter Argentine; scenario: Peter Argentine, Dennis Bateman; coordinating producer: Janet Smith; director of photography: Norris Brock; camera: William Reeve; editor: Frank Caloiero; score: Todd Hayen; executive producers: Liz Swarz, Dennis Bateman. 8.5 min. Release: January 2001.

- Picture is locked.
- Score is being recorded this month.
- Premiere will be held on Jan. 12, 2001, at Carnegie Science Center.

The Majestic White Horses (wt)

MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Dominique Gentil, Walter Kindler, Jack Tankard (second unit); assistant director: Karin Macher; score: Laurence Rosenthal. Release: January 2001.

- Principal photography is complete.
- World premiere will be held in Vienna on Jan. 24, 2001.

All Access

Ideal Entertainment; distributor: Imax Ltd.; director: Martyn Atkins; cinematographers: Reed Smoot, David Douglas; camera: Sean Philips, Rodney Taylor, Jack Tankard; editor: William Bullen; co-producer: Kelly Knight, Alex Cornfeld; line producer: James Pluta; producers: Jon Shapiro, Peter Shapiro; executive producer: Tisha Fein. 65 minutes. Release: April 2001.

Dec. '00 Jan '01

July '01

'NS
PBP
MWH

SAA
AA
HC

JIAC

LW
PATP
OM

Bears

China
UCMP
LLLL

VA

OOL
HB
Vulcania V

- Principal photography is complete. Editing is under way.
- World premiere will be held in Los Angeles in February 2001 to coincide with the Grammy Awards.

Haunted Castle

nWave Pictures; distributor: nWave Pictures Distribution; director, writer: Ben Stassen; producers: Charlotte Huggins, Caroline Van Iseghem; executive producer: Ben Stassen. 3D. Release: February 2001.

- Based on feedback from industry screenings, a few minor changes are being made. Otherwise the film is complete.
- Will premiere at multiple locations on Feb. 23, 2001.

Shackleton's Antarctic Adventure

White Mountain Films/Nova Large Format Films; distributor: WGBH Enterprises; director: George Butler; cinematographer: Reed Smoot; writer: Caroline Alexander; line producer: Scott Swofford; executive producers: Susanne Simpson, Paula Apsell. Release: February 2001.

- Principal photography is complete.
- Picture is locked.
- World premiere will be held at American Museum of Natural History, New York City, Feb. 5, 2001.

Journey Into Amazing Caves

MacGillivray Freeman Films; distributor: MFF; editor: Steve Judson; writer: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore, Steve Judson. Release: March 2001.

- Principal photography is complete.
- Editing is in progress.
- World Premiere will be held at Cincinnati Museum Center, March 6, 2001.

Lost Worlds: Life in the Balance (wt)

Primesco Communications, Inc./Blue Mountain Film Associates; distributor: Primesco; director: Bayley Sillock; writers: Sugith Varughese, Amanda McConnell; director of underwater photography: Howard Hall; director of micro photography: Peter Parks; cinematographer: Ernest McNabb; editor: Denis Papillon; associate producer: Daniel Ferguson; producers: Goulam Amarsy, Jeffrey Marvin. Release: April 2001.

- October: Filmed sea otters in Monterey and San Clemente, CA; underwater in lakes in the Catskill Mountains and Montreal.
- November: Studio shooting in Montreal; insect collections at botanical gardens in Montreal; second unit filming in Florida and Venezuela.
- December: Principal photography wraps.
- Editing, sound mixing, CGI work continue.
- World premiere at American Museum of Natural History, New York City, April 7, 2001.

The Princess and the Pea*

A short re-telling of the classic fairy tale, produced by a

graduate student at USC.

Linton Films; distributor: tba; director, producer, writer: Curtis Linton; director of photography: Jim Matlosz; production designer: Andrea Finn; editor: Mike Restaino; producers: Mike Lane, Jill Aske. Cast: Rusty Schwimmer, Bruce Bohme. 6 min. Release: April 1, 2001.

- December: Shooting in Goblin Valley, UT, and Yucaipa, CA.
- January – February 2000: Editing.

Ocean Men

H5B5 Media AG; distributor: nWave; director, cinematographer: Bob Talbot; visual effects supervisor: John F. Schlag; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. Release: spring 2001.

- Editing is under way.

Bears (wt)

National Wildlife Federation/Primesco; distributor: Primesco; director: David Lickley; director of photography: Sylvain Brault; editor: James Lahti; associate producer: Natalie Masse; production manager: Robert Wilson-Smith; line producer: Doug Macfarlane; producer: Goulam Amarsy; supervising producer: James Marchbank; executive producer: Chris Palmer. Release: May 2001.

- Principal photography is complete.
- Editing has begun in Montreal.

China: The Panda Adventure

Imax Ltd.; distributor: Imax; director: Robert Young; directors of photography: Reed Smoot (main unit), Tom Cowan (second unit); post-production supervisor: Michael Tingle; producers: Antoine Compin, Charis Horton; executive in charge of production: Lorne Orleans; executive producers: Andrew Gellis, John Wilcox. Cast: Maria Bello. Release: June 2001.

- Principal photography is complete.
- Post production is in progress.

Untitled Country Music Project (wt)

Gaylord Entertainment; distributor: Imax; director: Steven Goldmann; music producer: Randy Scruggs; executive producer: Claire Biscaglia. Cast: Dixie Chicks, Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Release: June 2001.

- October: Los Angeles, Nashville, North Carolina, Ohio, Pennsylvania, and Texas.
- November: Filmed Jo Dee Messina in Moab, UT.

Loch Lomond: Legend of the Loch

Dunbartonshire Enterprise/Principal Large Format; distributor: SK Films/Principal Large Format; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streather, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: 2001.

- The film is complete, and will premiere when the Loch Lomond visitor center opens in spring 2002. Distribution outside the U.K. may begin earlier.

Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: mid-2001.

- Over 80% of computer animation is complete, and animation continues at TFX Animation in Montreal.
- Film recording and LF test screenings have begun.

Origins of Life

Productions Dussart, Productions de La Géode; distributor: La Géode; director: Gérald Calderon; directors of photography: Claude-Julie Parisot, Jack Tankard (helicopter), Laurent Guenoun (underwater); writers: Gérald Calderon, Bernhard Elsner; score: Bruno Coulais; producer: Groupe 47; executive producer: Bertrand Dussart. Release: September 2001.

- Principal photography is complete.
- Editing has begun.

Equus: The Story of the Horse

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield. Release: October 2001.

- October: Young thoroughbred horses in Victoria and New South Wales, Australia.
- February – April 2001: Race horses and event horses in Victoria and NSW.

The Human Body

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer/producer: Richard Dale; executive producers: André Picard, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). Release: fall 2001.

- Internal medical imaging continues through December.
- September – December: Editing.

India Through the Eyes of a Tiger (wt)

National Wildlife Federation/Primesco; distributor: Primesco; director: Bruce Neibaur; producers: Afsana Amarsy, Goulam Amarsy; cinematographer: James Neihouse; associate producer, writer: Keero Singh Birla; executive producer: Chris Palmer. Release: fall 2001.

- February – March 2001: combining fall and spring shoots: filming near the foothills of the Indian Himalayas, and historical re-creations of tiger hunts in Rajasthan.
- May – June 2001: shooting in Canada with trained tigers.

Vulcania

Rigaud Production; distributor: Conseil Régional

D'Auvergne; director, cinematographer: Pierre Willem; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: fall 2001.

- Principal photography is complete
- Editing has begun.

The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: fall 2001.

- December – April: Filming in Italy, England, and Brazil.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: late 2001.

Everglades (wt)

Super 70 Entertainment/Blue Mountain Films; distributor: tba; director/producers: Bayley Silleck, Jeff Simon; director of photography: Jeff Simon; writers: Bayley Silleck, Alan Ternes. Release: late 2001.

- Have shot about 30,000 feet of 8/70 film throughout the Everglades over the past year.
- Will continue filming wildlife, storms, wet and dry seasons through summer 2001.

Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs, Phil Mitchell; writer: Ian Pearson; production designer: Brent Boates. 3D. Release: late 2001.

- Animation is in progress.

Up, Up, and Away

SK Films; distributor: SK Films; director: David Douglas; producer: Diane Roberts; executive producer (NASM): Patricia Woodside; executive producer: Jonathan Barker. Release: late 2001.

- Shooting will resume in January 2001.

Avalanche Hunter

Avalanche Hunter Entertainment; distributor: tba; director: E.J. Foerster; director of photography: Roger Vernon; writer: Patrick Hasburgh; producers: Michael Friedman, Alyna Hersovici-Flann. Release: early 2002.

- Principal photography will begin in British Columbia in February 2001.

Lewis and Clark (wt)

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Release: early 2002.

- January – February 2001: Will shoot re-

(See **IN PRODUCTION** on page 15)



Assistant cameraman Filipe Teixeira and DP Sylvain Brault film a grizzly in Montana for Bears.

THE *LF* EXAMINER INDEX

November 2000

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 150 releases (conventional and LF) as listed by *Variety* is also included. Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
11/02/2000	Cyberwor	304,160	29 (25)*	1,570,323	28,939	48,263	1,618,586	4	31	1	32
	MJTTM	134,372	36	13,221,612	40,116	471,948	13,693,560	26	16		16
	MOE	119,519	38	39,565,162	68,480	29,647,766	69,212,928	118	17	13	30
	CDS	105,408	41	7,723,736	44,962	4,687,856	12,411,592	39	12	6	18
	Galapago	97,588	57 (45)*	7,952,889	42,583	2,907,355	10,860,243	54	9	6	15
	Trex	91,633	48 (46)*	35,028,234	82,532	19,876,976	54,905,210	115	18	13	31
	Fantasia	55,990	60	59,807,670	213,970	28,533,168	88,340,838	43	22		22
	AlienAdv	43,552	66	3,198,898	60,920	3,029,008	6,227,906	62	6	5	11
	S&R	24,713	83	5,170,692	24,650	2,363,253	7,533,945	57	12	5	17
	E3D	16,732	85	5,067,876	137,695	11,848,655	16,916,531	81	4	13	17
	IOTS	16,604	95	8,846,838	94,452	4,333,798	13,180,636	80	5	2	7
	TR	14,850	87	16,602,662	84,016	12,101,667	28,708,329	156	4	3	7
	ATSOT	7,322	115	15,405,028	6,497	19,099,288	34,504,316	259	3	2	5
	AEK	5,584	129	13,348,199	18,774	6,741,304	20,089,503	131	4	6	10
	MTA	3,415	125	2,047,290	0	463,174	2,510,464	108	2	0	1
11/9/2000	WOC	0		14,728,456	11,648	18,544,647	33,273,103	286	0	1	1
	Cyberwor	324,775	29 (24)*	1,895,098	139,840	188,103	2,083,201	5	33	2	35
	CDS	142,253	34	7,807,036	41,441	4,763,657	12,570,693	40	14	8	22
	MJTTM	126,098	37	13,347,710	42,657	514,605	13,862,315	27	15		15
	Galapago	106,239	49 (45)*	8,059,128	40,662	2,975,470	11,034,597	55	10	6	16
	Trex	81,277	54 (46)*	35,109,511	149,984	20,026,960	55,136,471	116	14	13	27
	MOE	68,320	48	39,633,482	39,221	29,686,987	69,320,469	119	17	13	30
	Fantasia	68,087	50	59,875,757	89,869	28,632,037	88,507,794	44	23		23
	Extreme	29,559	68	10,385,929	26,986	10,748,840	21,134,769	85	9	11	20
	S&R	18,382	87	5,189,074	15,436	2,378,689	7,567,763	58	9	5	14
	AlienAdv	17,793	82	3,216,691	78,815	3,107,823	6,324,514	63	3	5	8
	E3D	17,707	83	5,085,583	198,573	12,107,228	17,192,811	82	4	11	14
	IOTS	14,575	122	8,861,413	1,525	4,335,323	13,196,736	81	5	1	6
	AEK	4,622	124 (122)*	13,358,405	25,370	6,766,674	20,119,495	132	4	5	9
	ATSOT	3,853	126	15,410,167	8,244	19,135,716	34,545,882	260	3	3	6
11/16/2000	TR	2,833	130	16,610,081	3,824	12,105,187	28,713,610	167	3	2	5
	MTA	1,642	141	2,048,932	0	463,174	2,512,106	109	1	0	1
	WOC	0		14,728,456	16,735	18,569,119	33,297,575	287	0	3	3
	Cyberwor	359,877	23 (19)*	2,254,975	33,227	221,330	2,476,305	6	35	2	37
	CDS	154,795	35	7,961,016	58,419	4,821,310	12,782,326	41	14	8	22
	MJTTM	134,206	37	13,481,916	51,116	565,721	14,047,637	28	16	5	21
	MOE	119,269	40	39,796,208	59,135	29,772,224	69,568,432	120	17	13	30
	Fantasia	103,950	43	59,979,707	0	28,632,037	88,611,744	45	25		25
	Galapago	98,081	52	8,089,106	35,231	3,051,363	11,140,469	56	10	6	16
	Trex	97,409	44 (45)*	35,206,920	82,276	20,253,141	55,460,061	117	17	12	29
	Extreme	26,493	72	10,412,422	18,824	10,766,960	21,179,392	86	9	11	20
	IOTS	12,545	105 (90)*	8,873,958	5,113	4,353,723	13,227,681	82	5	1	6
	E3D	9,432	99	5,095,015	90,778	12,198,006	17,293,021	83	4	13	17
	ATSOT	8,688	100	15,420,628	9,130	19,150,126	34,570,754	261	3	3	6
	S&R	8,141	111 (102)*	5,197,215	12,050	2,397,995	7,595,210	59	5	4	9
11/23/2000	AlienAdv	6,790	109	3,223,481	52,369	3,160,192	6,383,673	64	4	5	9
	TR	5,259	118	16,615,340	3,052	12,107,623	28,722,963	168	3	2	5
	MTA	2,968	130	2,051,900	0	463,174	2,515,074	110	1	0	1
	AEK	2,449	136 (132)*	13,360,854	54,954	6,821,628	20,182,482	133	3	5	8
	WOC	0		14,728,456	16,240	18,585,684	33,314,140	288	0	3	3
	Cyberwor	333,095	23	2,588,070	77,949	299,279	2,887,349	7	36	3	39
	CDS	132,644	35	8,097,056	54,642	4,877,066	12,974,122	42	16	8	24
	MJTTM	131,256	36	13,613,172	45,214	610,935	14,224,107	29	16	5	21
	MOE	110,322	39	39,906,530	31,347	29,803,571	69,710,101	121	17	13	30
	Galapago	101,260	43	8,190,366	32,200	3,083,563	11,273,929	57	9	3	12
	Fantasia	74,074		60,053,781		28,632,037	88,685,818	46	26		26
	Trex	57,526	42 (54)*	35,264,446	123,791	20,376,932	55,641,378	118	12	13	25
	Extreme	19,931	70	10,432,353	24,947	10,790,135	21,222,488	87	8	11	19
	IOTS	14,254	86	8,888,212	2,470	4,356,193	13,244,405	83	5	1	6
	E3D	10,286	97	5,105,301	75,716	12,273,722	17,379,023	84	3	13	16

* *Variety* used partial-week figures instead of full-week totals for Imax's films, which resulted in a lower rank for those films than they deserved. The rank those films should have received is shown in parentheses.

Wk Ending	Title	Dom Gross	Variety Rank	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	— Screens — Dom Intl Tot		
11/23/2000	ATSOT	8,614	101	15,430,082	7,258	19,162,161	34,592,243	262	3	3	6
	S&R	6,173	109	5,203,388	10,775	2,410,045	7,613,433	60	5	4	9
	AlienAdv	5,994	110	3,229,505	42,091	3,202,283	6,431,788	65	3	5	8
	TR	4,476	122	16,619,816	2,400	12,109,303	28,729,119	169	3	2	5
	MTA	2,878	132	2,054,778	0	463,174	2,517,952	111	1	0	1
	AEK	2,098	139	13,362,952	8,564	6,830,192	20,193,144	134	3	5	8
	WOC	0		14,728,456	15,641	18,601,556	33,330,012	289	0	3	3
11/30/2000	Cyberwor	346,191	26 (20)*	2,934,261	82,342	381,621	3,315,882	8	37	5	42
	MJTMM	141,261	32	13,754,433	46,051	656,986	14,411,419	30	16	5	21
	CDS	135,916	34	8,239,120	53,898	4,931,604	13,170,724	43	16	8	24
	MOE	126,612	38	40,033,142	75,508	29,879,079	69,912,221	122	17	13	30
	Galapago	90,709	45 (41)*	8,281,075	104,640	3,188,203	11,469,278	58	9	3	12
	Fantasia	85,847	42	60,139,628		28,632,037	88,771,665	47	30		30
	Trex	46,401	50 (49)*	35,310,847	178,279	20,555,211	55,866,058	119	11	14	25
	Extreme	19,954	77	10,452,307	20,932	10,810,071	21,262,378	88	7	11	18
	IOTS	15,985	67 (65)*	8,904,197	0	4,356,193	13,260,390	84	4	0	4
	ATSOT	9,825	89	15,439,907	6,540	19,175,482	34,615,389	263	3	3	6
	S&R	5,780	83	5,209,168	13,938	2,420,820	7,629,988	61	3	4	7
	E3D	5,629	96	5,110,930	100,420	12,382,430	17,493,360	85	3	14	17
	TR	4,830	99	16,624,646	2,059	12,111,639	28,736,285	170	3	2	5
	AlienAdv	3,547	109	3,233,022	71,002	3,285,492	6,518,514	66	2	6	8
	AEK	3,058	129 (118)*	13,366,010	3,961	6,834,153	20,200,163	135	3	5	8
	MTA	2,738	111	2,057,516	0	463,174	2,520,690	112	1	0	1
	WOC	0		14,728,456	14,520	18,816,105	33,344,561	290	0	3	3

(from **IN PRODUCTION** on page 13)
creations of crossing the Bitterroot River and of winter in the Mandan village at locations to be determined.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writer: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore. Release: March 2002.

— November: Shot underwater near Fiji.
— December 2000 – May 2001: Shooting in Fiji, Tahiti, Rangiroa, and the South Pacific.

Kilimanjaro: Mountain of Many Faces

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; cinematographers: Jack Tankard, Robert Schauer; writer: Mose Richards; producer: Arabella Cecil; producer: David Breashears; executive producer: Houston Museum of Natural Science. Release: March 2002.

— November: Shot on Kilimanjaro.
— December: Shooting aials in East Africa.

Pulse: A Stomp Odyssey

James D. Stern Productions/Harriet Leve Productions/Giant Screen Sports; distributor: Giant Screen Sports; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: March 2002.

(from **PALMER** on page 9)

The fundamental answer to the challenge of a debased pop culture is for all of us to produce better giant-screen films. We need to produce films that raise the bar on creativity and innovation, and which seamlessly blend entertainment and lifelong learning. In this way, our audienc-

— Early 2001: Additional filming in locations to be determined.

Jane Goodall's Wild Chimpanzees*

A look at the life and work of one of the most famous and influential wildlife researchers in the world. Science Museum of Minnesota; distributor: SMM; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; line producer: Kathryn Liptrott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. Release: May 2002 (Canada), October 2002 (elsewhere).

— November – December: filming chimps, researchers, and Goodall in Gombe Stream National Park in Tanzania.
— March 2001: Additional shooting in Africa.

Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: spring 2002.

— Have filmed various earthquakes and volcanoes for the last decade.
— Waiting for a cooperative hurricane.
— Will attempt to capture tornadoes and other storms in summer 2001.

UFOs: Science or Science Fiction?

nWave Pictures; distributor: nWave; director: Ben Stassen; producer: Charlotte Huggins. 3D. Release: 2002.

es in both institutional and commercial theaters will be inspired and enraptured.

Watching a giant-screen film will again become an event in people's lives that they never forget, even though the film contains no material that they would be embarrassed for their kids to see. That is the way to satisfy the commercial theaters

— CGI work is nearly complete. Live action photography will begin next year.

Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: 2002.

— Seeking advisors to assist in the further development of the script.
— Active production will resume next year.

Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: fall 2002.

— October: Filmed Shuttle activity with 3D cameras in the cargo bay and cabin. Filmed launch in Russia of Soyuz rocket taking crew to the space station.
— November: Will film inside space station during next Shuttle mission.
— Plan to shoot during seven shuttle missions.

Projects on hold:

The Enchanted Billabong
Cyberquest
Golf Around the World
Secrets of the I-52

while simultaneously fulfilling the inspiring vision embodied in the GSTA's mission statement.

Chris Palmer is President and CEO of National Wildlife Productions at the National Wildlife Federation. He co-produced Whales, and is executive producer of Wolves; Dolphins; Bears; and Tigers.

Bookings: December 2000 by Film

632 bookings of 87 films in 246 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch

with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Key to Status:

A - most frequent or only show.

B - any other regularly scheduled film.

E - evenings or weekends only.

F - festivals or run of less than one month.

S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
AEK	Boksborg Mill	9/15/00	9/30/01		ATSOT	Monterrey Mex	9/2/00	2/7/01		DIA	Dublin Reg	10/6/00	4/5/01	
	Buffalo Reg	8/11/00	2/10/01			Philadelphia	10/1/00	4/1/01			Fort Lauderdale	10/6/00	10/6/01	
	Dublin She	7/1/00	12/31/00			Tampa MOSI	11/17/00	5/24/01			Fresno Edw	11/17/00	5/17/01	
	Dusseldorf NeUe	7/31/00	7/30/01			Tijuana	6/3/00	4/2/01			Galveston	10/6/00	4/5/01	
	Edmonton SSC	2/18/00	2/18/01			Amneville Gau	6/1/00				Honolulu Con	10/13/00	4/13/01	
	Indianapolis WR	6/20/00	2/27/01			Bangkok	10/1/00	2/28/01			Houston Edw	10/6/00	4/5/01	
	Munich	5/1/99	2/1/01			Cathedral City	7/1/00				Irvine Edw	10/6/00	4/5/01	
	Orlando Muv	10/13/00	1/13/01			Melbourne Imx	8/21/00	1/31/01			King of Prussia UA	10/6/00	4/5/01	
	Oslo	12/1/00	6/1/01			Rochester Cmk	7/1/00				Langley FP	10/6/00	4/5/01	
	Richmond SMV	9/15/00	12/15/00		BP	Ankara	1/22/00				Las Vegas Imx	11/17/00	5/17/01	
	San Antonio	8/25/00	12/1/00			Barcelona	1/00	12/00	B		Lincolnshire Reg	10/6/00	4/5/01	
	Seattle PSC 1	10/31/00	4/30/01			Berlin Disc	10/2/98	4/1/01	A		London ONT	11/10/00	5/10/01	
	Speyer Dome	8/18/99	2/17/01	B		Bochum NeUe	12/18/97	3/1/01			London SM	10/20/00	10/19/01	
	Stockholm	3/1/00	8/30/01	A		Bristol	7/1/00	4/1/01			Los Angeles Sony	10/6/00	4/5/01	
	Sudbury	5/1/00	6/30/01			Brussels	5/1/00	12/31/00			Manchester UCI	11/10/00	5/9/01	
	Taipei AM	7/1/00	6/30/01			Dublin She	10/2/98	12/31/00			Miami Imx	10/6/00	4/6/01	
	Warsaw IT	9/7/00	3/7/02			Glasgow	10/5/00	2/1/01			Mississauga FP	10/6/00	4/5/01	
Africa	Wash NMNH	5/12/99	12/31/00	A		Kitakyushu	4/1/00	3/31/01	A		Montreal FP	10/6/00	4/5/01	
	Amneville Gau	5/23/00	4/01			London SM	10/2/00	10/1/01			Nagano Hot	12/2/00	4/30/01	
	Jackson MS	7/4/00	1/4/01			Lucerne	5/1/00	2/28/01			New Rochelle Reg	10/6/00	4/5/01	
	Jersey City	10/31/00	3/31/01			Melbourne Imx	6/15/99	1/31/01			New York Sony	10/6/00	4/5/01	
	Sacramento Imx	9/00	12/00			Montpellier Gau	5/1/00	5/1/01			Nyack Imx	10/6/00	4/5/01	
	Vancouver Imx	9/00	4/02			Munich	11/6/97	12/31/00	B		Ontario Edw	10/6/00	4/5/01	
	Vienna	10/6/00	12/7/00	B		San Jose	5/4/00	5/3/03			Orlando Muv	10/13/00	4/13/01	
AIWC	Yunelin Hsien 1	2/00	1/01		CDS	Speyer Imax	5/18/95	12/31/00	S		Osaka Sun	12/1/00	5/31/01	
	Atlanta FMNH	9/5/00	3/1/01			Toronto OP	9/25/97	12/31/00			Oslo	11/29/00	11/29/01	
	Boston MOS	10/6/00	2/6/01			Valencia Spn	5/1/00	4/16/01			San Francisco Sony	10/6/00	4/5/01	
	Irvine Edw	6/30/00	12/30/00			Vienna	12/8/00	1/25/01	B		Seattle PSC 2	11/10/00	5/10/01	
	Kansas City Zoo	7/1/00				Warsaw IT	7/1/00	9/7/01			Toronto FP	10/6/00	4/5/01	
	Melbourne Imx	6/22/00	1/21/01			Auckland	9/1/00	1/31/01			Toronto OSC	11/10/00	5/3/02	
	Myrtle Beach	6/1/00	12/1/00			Baltimore	10/7/00				Valencia Edw	10/6/00	4/6/01	
AJ	Ontario Edw	6/30/00	12/30/00			Berlin CS	1/15/00			DIS	Vancouver Imx	10/6/00	4/5/01	
	Perth Imx	6/22/00	1/21/01			Brisbane Imx	12/24/99	1/31/01			Vaughan FP	10/6/00	4/5/01	
	Philadelphia	10/1/00	4/1/01			Buford Reg	11/27/00				Virginia Beach	11/24/00	5/1/01	
	San Diego RHF	5/19/00	1/12/01			Cathedral City	11/2/00	1/31/01			Woodridge Cmk	10/6/00	4/5/01	
	San Jose	5/19/00				Dearborn	8/20/00				Berlin CS	8/1/00	12/31/00	
	Sydney Imx	6/22/00	1/21/01			Edmonton FP	11/3/00	2/1/01			Brussels	5/1/00	12/31/00	
	Valencia Edw	6/30/00	12/30/00			Galveston	5/28/00				Duluth	6/6/98	12/31/00	
	Denver MNH	10/3/00	1/25/01			Hampton	7/14/00				Houston SCH	1/18/93	7/12/02	B
	Edmonton SSC	9/15/00	1/12/01			Little Rock	11/18/00	1/14/01			Huntsville	1/1/00	12/31/01	
	Hong Kong	10/18/00	2/19/01			Montreal FP	5/5/00	12/31/00			KSC 1	7/21/85		A
	Hull	10/6/00	3/31/01		ChanJian Closed	Myrtle Beach	6/1/00				Lubbock	5/1/00	12/31/00	
Alamo	Richmond SMV	9/16/00	1/12/01			Nashville Reg	10/20/00	2/1/01			Brisbane Imx	6/15/00	12/31/00	
	Taipei MCRC	7/1/00	6/30/01			New York Sony	5/19/00	12/31/00			Detroit	1/00	12/00	
	Vienna	12/8/00	1/25/01	A		Omiya	11/1/00	1/31/01			Hastings	10/6/97		S
	Yellowstone	7/15/00	12/30/00			Quebec	6/20/00				Houston SCH	7/30/94	7/12/02	
	San Antonio	1/88	12/00	A		Rochester Cmk	10/20/00	3/1/01			Huntsville	10/1/98	12/31/01	B
	Branson	5/1/99	1/1/01	A		San Francisco Sony	11/15/00	3/1/01			Hutchinson	10/15/94	12/31/00	S
	Charlotte	9/4/00	3/2/01			Singapore SC	11/1/00	3/1/01			Manchester UCI	11/10/00	1/19/01	
	Dwingeloo	4/29/00	3/31/01			Sydney Imx	12/24/99	1/31/01			Norwalk	10/28/94	1/1/01	S
	Edmonton FP	9/15/00	1/12/01			Toronto FP	5/5/00	12/2/00			Nyack Imx	8/1/00	12/31/00	
	Fort Worth	9/29/00	3/5/01			Valencia Spn	5/1/00	12/31/00		Discov Dolphins	Tampa MOSI	11/11/98		S
AlienAdv	Kyoto	3/21/98	2/28/02			Victoria	9/1/00				Shima	4/10/98	3/31/01	A
	Little Rock	8/26/00	1/15/01			Winnipeg Imx	11/1/00				Baltimore	10/00	3/01	A
	Melbourne Imx	10/19/00	3/31/01		CV	Hamaoka	10/1/00	3/31/01	B		Barcelona	10/15/00	10/14/01	
	Pittsburgh	10/1/00	2/28/01	A		Brossard	11/7/00				Birmingham	10/6/00	12/7/00	
	San Diego RHF	1/1/00	12/31/00	S		Scottsdale Imx	6/30/99				Boise Edw	10/15/00	3/14/01	
	Sudbury	9/00	12/00			Brussels	9/1/00	2/28/01			Branson	4/14/00	4/10/01	
	Syracuse	11/00	2/01	B		Fort Worth	10/1/00	10/1/03			Cincinnati	6/10/00	12/10/00	
	Auckland	11/00	11/01			Hampton	1/8/99	12/31/00	S		Cleveland	4/14/00	1/01	
	Berlin CS	2/00	6/01	A		Paris Def	1/15/00	12/24/00			Columbus COSI	12/15/00	5/31/01	
	Dallas Cmk	12/1/00	4/30/01			San Jose	10/12/00	2/28/01			Fresno Edw	10/15/00	3/14/01	
	Edmonton FP	5/00	4/01			Wash NASM	8/8/96		A		Glasgow	10/5/00	10/4/01	
	Pottiers 870 3D	2/1/00	2/1/02	A	Cyberwor	Addison Mar	10/6/00	4/5/01			Irvine Edw	10/20/00	3/19/01	
Amazon	Roanoke	7/00	2/01	A		Bangkok	12/5/00	12/5/01			Kansas City Zoo	5/1/00	12/31/00	
	Seoul	7/00	2/01	A		Berlin CS	11/16/00	5/10/01			London ONT	9/8/00	3/8/01	
	Sydney Imx	11/00	11/01			Bristol	10/20/00	10/19/01			Los Angeles CSC	10/20/00	6/30/01	
	Cleveland	11/1/00	4/1/01			Chicago NP	10/6/00	4/5/01			Louisville	7/1/00	1/1/01	
	Hull	10/6/00	2/28/01			Columbus Mar	10/6/00	4/5/01			Lucerne	11/1/00	4/30/01	
	Indianapolis CMI	11/10/00	6/10/01			Dallas Cmk	10/6/00	4/5/01			Madrid	3/15/00	3/14/02	
	Louisville	10/7/00	4/6/01			Dearborn	10/6/00	10/6/01			Memphis Pink	11/4/00	5/1/01	

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
E3D	Mexico City Pap	10/1/00	5/31/01	A	FITS Flyers FOK	King of Prussia UA	8/11/00		B	L5	Barcelona	11/1/98	12/31/00	
	Miami Imx	9/23/00	3/23/01			Lincolnshire Reg	8/11/00		B		Berlin Disc	8/15/00	8/14/01	
	Montpellier Gau	11/1/00	10/31/01			Miami Imx	10/5/00		B		Bochum NeUe	8/26/99	8/25/01	
	Myrtle Beach	3/10/00	3/01			Nashville Reg	8/11/00		B		Dusseldorf NeUe	8/26/99	8/25/01	
	Oklahoma City Omni	6/1/00	2/01	A		New York Sony	8/11/00		B		Indianapolis WR	5/1/00	8/15/01	
	Ontario Edw	10/20/00	3/19/01			Nyack Imx	10/5/00		B		Ontario Edw	5/1/00	12/31/01	
	Pensacola	3/10/00	3/8/01			Paris Def	9/6/00		A		Sinsheim	10/26/96	5/20/01	B
	Quebec	10/24/00	2/23/01			Providence Imx	10/5/00		B		Bochum NeUe	10/16/98	12/31/00	
	Rochester MSC	11/3/00	10/31/01			Richmond SMV	10/28/00	12/31/00			Chattanooga	5/3/96	5/3/01	
	Saint Augustine	10/15/00	4/15/01			Rochester Cmk	11/23/00	12/31/00			Munich	11/27/97	12/31/00	B
	Sandton Mil	10/20/00	4/19/01			Sacramento Imx	11/22/00		B		Sinsheim	6/98	5/20/01	S
	Sandy	11/10/00	5/10/01			Saint Augustine	11/23/00	12/31/00			Virginia Beach	6/96	4/01	B
	Stockholm	10/1/00	3/31/02			San Francisco Sony	8/11/00		B	LS	Addison Mar	9/1/00	8/31/01	
	Valencia Edw	10/20/00	3/19/01			Seattle PSC 1	11/24/00	12/31/00			Albuquerque	8/1/00	1/31/01	
	Vancouver SW	3/17/00		B		Seattle PSC 2	11/24/00		B		Hartford Crm	10/27/400	3/1/01	
	Vienna	4/14/00	12/7/00	A		Spokane	9/1/00		B		Jakarta	6/5/00	6/4/01	
	Ankara	7/00	12/00			Tempe Imx	10/5/00		B		Kuwait City	3/1/00	2/28/01	
	Barcelona	5/11/00	5/01			Tulsa Cmk	8/11/00		B		Manchester UCI	11/10/00	5/9/01	
	Bradford	4/00	4/01			Valencia Spn	9/13/00		B		Norfolk	6/1/94		A
	Buffalo Reg	10/00	1/01			Vancouver Imx	10/5/00		B		Phoenix	7/1/00	12/31/00	
	Cheshire Oaks	6/00	6/01			Woodridge Cmk	8/11/00		B		Villahermosa	11/1/00	5/31/01	
	Columbus COSI	6/00	12/00			Poitiers MC	2/5/00	5/2/01	A	MJTMM	Addison Mar	5/5/00		
	Fort Lauderdale	12/1/00	12/1/01			Warner Robins	7/92		A		Adelaide Imx	11/3/00		
	Kansas City Sci	11/10/99	4/01	E	Galapago	Kuwait City	4/17/00	4/16/01			Auckland	10/18/00	7/18/01	
	London BFI	5/1/00	5/01			Victoria	9/22/00	3/5/01			Brisbane Imx	9/28/00	3/28/01	
	Madrid	10/00	10/01			Addison Mar	6/23/00	6/22/01			Cathedral City	5/5/00	5/01	
E3Dcc	Montpellier Gau	4/00	12/00			Apple Valley Imx	5/1/00	12/31/00			Chicago MSI	5/5/00	5/01	
	Aguascalientes	10/00	5/01			Bochum Neue	9/1/00	8/31/02			Edmonton FP	12/1/00	6/1/01	
	Calgary SC	12/1/00	12/1/01			Brisbane Imx	11/3/99	12/31/00			Fort Lauderdale	5/5/00		
	Copenhagen	12/1/00	12/1/01			Chattanooga	8/26/00	10/31/01			Harrisburg	11/11/00	5/11/01	
	Duluth	10/00	1/01			Fort Worth	10/1/00	3/31/01			Kansas City Zoo	9/1/00	1/31/01	
	Hague	7/00	7/01			Honolulu Con	5/1/00	5/1/01			Las Vegas Imx	5/5/00	1/01	
	Lucerne	10/00	1/01			Las Vegas Imx	5/5/00	5/5/01			Lubbock	6/23/00	12/23/00	
	Paris Geo	7/00	7/01			Melbourne Imx	11/3/99	12/31/00			Melbourne Imx	11/3/00		
	Stockholm	5/00	3/01	A		Nagoya OT	9/30/00	3/31/01	A		Miami Imx	5/5/00	1/01	
	Valencia Spn	12/1/00	12/1/01			Norwalk	9/29/00	1/11/01			Myrtle Beach	6/17/00	1/5/01	
EMSH EOTS Everest	Yokohama	3/1/00		A		Paris Def	5/30/00	12/24/00			New Orleans	9/1/00	3/1/01	
	Seattle Omni			A		Sydney Imx	11/3/99	12/31/00			New York Sony	5/5/00		
	Virginia Beach	4/1/98	4/30/01			Vienna	10/6/00	12/7/00	A		San Jose	9/21/00	3/21/01	
	Adelaide Imx	5/8/98	12/31/00			Vienna	12/8/00	4/5/01	B		Shreveport	11/11/00	5/1/01	
	Coomera	1/1/00	12/31/00	A	GC	Stockholm	9/22/00	9/21/02			Stockholm	9/22/00	9/21/02	
	Fargo	10/6/00	4/6/01			Tokyo IMAX	9/2/00	3/2/01			Wash NASM	5/5/00	7/01	
	Harrisburg	8/15/00	1/15/01			Wash NMNH	10/27/99				Zion	10/6/00	4/6/01	B
	Hutchinson	10/1/98	3/11/01	B		Woodridge Cmk	6/23/00	6/22/01		MOE	Anchorage	12/99	1/01	
	La Coruna	11/1/00	10/31/01			Dallas SP	6/1/00	12/31/00			Atlanta FMNH	11/99	12/31/00	
	Las Palmas	7/1/00	6/30/01			Grand Canyon	11/1/99	2/28/02	A		Baltimore	5/20/99	6/30/01	A
	Leon Exp	6/30/00	12/29/00			Kansas City Sci	9/1/00	9/1/01			Bangkok	5/1/00	2/1/01	
	Melbourne Imx	5/98	12/11/00			Karlshamn	6/3/00	6/3/01			Berlin CS	1/5/00		
	Norwalk	6/30/00	6/14/01	E		Pitea	2/5/00	2/5/01	A		Brisbane Imx	2/1/00	2/1/01	
	Poitiers Omni	2/5/00	2/5/01	A		Rochester MSC	1/00				Bristol	8/7/00	1/7/01	
	San Simeon	9/00	12/00			San Jose	6/1/00	6/1/02			Cathedral City	5/1/00	5/1/01	
	Sydney Imx	3/15/98	12/31/00			Shenyang	1/1/00	1/1/01			Chattanooga	10/1/00	3/31/01	
	Toronto OP	1/1/00	12/31/00		GF	Sudbury	1/00	12/02	S		Dallas SP	9/00	12/00	
Extreme	Villahermosa	7/12/00	1/11/01			Vantaa	9/1/00	8/31/01	B		Hague	10/12/00	6/11/01	
	Auckland	9/15/99		A		Hong Kong	5/1/00	12/00	B		Hastings	12/5/00	6/12/01	
	Berlin Disc	5/2/00	4/01	A		Omaha	10/1/00	4/1/01	A		Karlshamn	1/14/00	1/14/01	A
	Boksburg Mill	7/1/00		B		Toronto OSC	9/5/00	12/24/00			Katoomba	12/8/99	12/00	
	Brussels	9/1/99	12/31/00	A		San Simeon			A		Las Vegas Imx	12/00	6/30/01	
	Colorado Springs Cmk	12/15/00	2/01			Sinsheim	5/15/98		A		Lehi	11/15/00	2/14/01	
	Hague	7/1/99	12/31/00	B		Bochum NeUe	10/16/98	12/31/00			Lincolnshire Reg	9/1/00	1/1/01	
	Halifax	10/5/00	4/5/01			Munich	11/27/97	12/31/00	B		Lubbock	9/15/00	1/31/01	
	Honolulu Con	8/18/00	8/17/02			Virginia Beach	4/1/98	4/30/01			Manchester UCI	11/10/00	4/10/01	
	Houston Edw	6/30/00	12/30/00	A	IN	Kansas City Zoo	11/17/00	12/31/00			Milwaukee	10/28/00	5/1/01	
	Madrid	6/22/00	6/22/01	A		Lincolnshire Reg	11/1/00	1/1/01			Morelia Ram	12/31/99	12/31/00	
Fantasia	Malta	12/7/00	12/7/02			Melbourne Imx	11/15/00	1/31/01			New Orleans	6/1/00	3/1/01	
	Manchester UCI	11/10/00	5/10/01			Nagashima	9/6/00	2/28/01		MOF	Niagara	11/1/99		S
	Munich	4/12/99		A		Paris Geo	6/30/99	2/27/01	A		Norwalk	3/11/00	1/11/01	B
	Philadelphia	6/23/00	1/1/01	A		Regina	9/30/00	2/28/01			Orlando SC	11/4/00	2/28/01	A
	Regina	9/29/00	9/28/01			Taipei MCRC	7/1/00	6/30/01			Portland	11/1/00	6/30/01	
	Speyer Imax	5/1/00		B		Toronto OSC	1/28/00	12/24/00			Saint Louis SC	1/7/00	1/6/01	B
	Spokane	12/15/00	6/01			Apple Valley Imx	7/15/00	12/31/01			San Jose	6/1/00	6/1/02	
	Tijuana	11/4/00	5/4/01			Baltimore	10/6/00	10/5/02			San Simeon	9/00	12/00	
	Tulsa Cmk	12/1/00	1/01			Chattanooga	4/1/97	5/3/01	B		Tampa MOSI	5/26/00	12/14/00	A
	Victoria	6/1/00	1/1/01	A		Galveston	1/00	1/01	E		Tampico Ram	12/31/99	12/31/00	
	Yellowstone	11/1/99	10/31/02	B	ITD	Irvine Edw	5/1/00	12/31/01			Vancouver SW	9/10/99		B
	Aguascalientes	9/1/00		B		Montpellier Gau	12/31/99	12/31/00		MOTM MTA	Vienna	10/6/00	1/25/01	B
	Apple Valley Imx	9/1/00		B		Munich	5/1/99	12/31/00			Winnipeg Imx	9/5/00	12/31/00	
	Baltimore	11/1/00	1/26/01			Ontario Edw	1/7/00	12/31/01			Birmingham	8/5/00	1/10/01	
	Buford Reg	8/11/00		B		Oslo	12/1/00	6/1/01			Boston MOS	6/23/00	12/31/00	
	Calgary Imx	10/5/00		B		Rochester Cmk	6/1/00	6/1/02			Kansas City Sci	7/14/00	3/1/01	
	Chicago NP	8/11/00		B		Seattle PSC 2	5/1/00	12/31/00			Oklahoma City Omni	10/00	2/01	A
	Dallas Cmk	8/11/00		B		Sinsheim	5/15/98	5/20/01	B		Pensacola	11/8/96		A
	Dallas SP	9/29/00	12/31/00	B		Tulsa Cmk	6/1/00	6/1/02			Vienna	10/6/00	4/5/01	B
	Dearborn	11/19/00		B		Virginia Beach	6/15/96	4/30/01			Taipei AM	1/00	12/00	
	Dublin Reg	8/11/00		B	JI	Warsaw IT	9/7/00				Kansas City Sci	7/1/00		
	Indianapolis WR	11/1/00		B		Norwalk	9/28/00	1/11/01						

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
MTM	Saint Louis Arch	7/1/00			SOLOE	London SM	7/27/00		A	TRF	Poitiers Solido	2/1/00	1/31/03	
	Addison Mar	9/1/00	9/1/01			Oakland	9/15/00	9/14/01			Providence Imx	10/31/00	4/13/01	
	Houston SCH	6/28/97	12/31/01			Reno Fleisch	9/15/00	5/5/01			Seattle PSC 2	5/1/00	3/31/01	
	Hutchinson		12/31/00	S		Vancouver SW	11/10/00		A		Sinsheim	3/18/99		
	Indianapolis WR	5/1/00	2/2/01			Barcelona	7/99	12/00	S		Sudbury	4/7/00	6/30/01	
MWH	San Jose	5/4/00	5/3/03		STTM	Bristol	4/1/00	4/1/02		TTL	Taipei MCRC	11/1/99	12/31/00	
	Tampa MOSI	9/1/00	3/15/01			Berlin CS	10/12/00	2/12/01			Townsville	4/21/00	4/20/01	
	Vienna	1/26/00	4/15/01	A		Berlin Disc	10/12/00	4/12/01			Vaughan FP	5/1/00	2/12/01	
Niagara	Beijing	12/31/00	12/30/01		SupeSpee	Bochum NeUe	11/9/00	5/9/01			Virginia Beach	1/8/99	4/30/01	
	Niagara	7/1/86		A		Frankfurt NeUe	11/8/00	5/8/01		UGs	London ONT	10/1/00	6/1/01	B
OG	San Jose	6/1/00	6/1/02			Munich	11/1/00	4/30/01			Shreveport	10/00	6/01	
	Boksborg Mil	7/1/00		A		Oslo	11/16/00	2/15/01		Urushi	Toronto OSC	6/1/00	12/24/00	
	Houston MNS	9/8/00	12/31/00	B	Sydney	Vienna	12/8/00	4/6/01	E		Sinsheim	4/7/00	3/01	A
OMATS	Pittsburgh	7/30/00	2/28/01			Indianapolis WR	5/1/00	12/31/01		WABOS	Tokorozawa	10/3/00	12/28/00	
	Sandy	9/8/00	12/15/00			San Diego RHF	3/1/99	2/28/01	S		Aizuwakamatsu	8/1/96		
	Sioux Falls	10/1/00	1/31/01			Shreveport	7/1/00	12/31/00		WAMnv	Shima	1/96	12/00	
	Sudbury	9/5/00	1/7/01			Syracuse	9/1/97	6/30/02	S		Valencia Spn	5/1/00	5/31/01	
	Barcelona	5/12/00	5/10/01			Singapore SC	5/1/00	12/31/00		Whales	Mexico City Pap	5/1/00	12/00	A
	Brussels	5/1/00	12/31/00			Sydney Imx	8/19/99				Paris Geo	2/1/00		A
	Milwaukee	6/9/00	12/9/00	A	T40	Cincinnati	11/24/00	3/9/01			Lehi	11/15/00	3/31/01	
	Montpellier Gau	8/31/00	9/30/01			Norwalk	11/20/98	12/31/00	S		Leon Ram	12/31/99	12/31/00	
	Montreal FP	8/15/99	12/31/00		TBAA	Huntsville	1/1/00	12/31/00			Morelia Ram	12/31/99	12/31/00	
	Oslo	5/1/00	2/1/01			Hutchinson	9/5/00	6/30/01			Portland	10/1/00	2/1/01	
Ozarks	Paris Geo	11/10/99	2/1/01	B	TF	Kuala Lumpur NP	7/16/00	7/15/01		Wildfire	Providence Imx	8/7/00	12/7/00	
	Taipei AM	7/15/00	7/14/01			Oakland	7/1/00	7/1/01			Saint Louis SC	9/8/00	1/4/01	A
PO	Branson	1/1/93	12/31/00	A		Taejon MST	12/31/98	12/31/00			Sioux Falls	12/16/00	5/25/01	
	Laie	12/31/91		A		Kuala Lumpur IMAX	12/15/99	12/14/00			Tampico Ram	12/31/99	12/31/00	
ROF	Lehi	10/1/00	12/31/00			Warner Robins	7/92		A		Columbus Mar	9/1/00	3/1/01	B
RSATM	Mobile	9/20/00	6/1/01		TR	Wash NASM	7/1/76		A	WOC	Fort Lauderdale	3/1/00	1/9/01	B
	Roanoke	11/24/00	6/29/01			Adelaide Imx	9/1/00	12/31/00			Hastings	12/5/00	3/19/01	B
	Irvine Edw	9/15/00	3/15/01	E		Jersey City	6/6/00	12/31/00			Monrovia Krik	11/17/00	2/7/01	A
	Nashville Reg	9/15/00	3/15/01	E		Memphis Pink	7/15/00				Nagasaki SM	9/9/00	12/17/00	A
	Speyer Imax	5/1/00	2/1/01	E	Trex	Orlando SC	7/1/00				Amneville Gau	10/23/00	3/1/01	
S&R	Warsaw IT	9/6/00	9/5/01	E		Saint Louis SC	9/5/00	1/4/01	B	Wolves	Bangkok	10/24/00	3/10/01	
	Bangkok	5/1/00	12/31/00			Syracuse	7/15/00	12/31/00			Addison Mar	9/1/00	3/1/01	B
	Buffalo Reg	8/11/00	2/10/01			Vienna	6/30/00				Alamogordo	10/1/00	4/30/01	A
	Columbus Mar	5/1/00				Yunelin Hsien 1	1/1/00	12/31/00			Albuquerque	4/1/00	1/3/02	A
	Dallas Cmk	5/1/00	5/1/01			Bochum NeUe	5/13/99	12/31/00			Anchorage	5/14/00	5/20/04	
SC	Galveston	3/10/00	12/31/00	B	Sydney	Bradford	4/5/99	12/31/00		Yell	Dallas SP	5/1/00	12/31/00	A
	Honolulu Con	5/1/00	5/1/01			Brussels	9/1/00	2/28/01			Dearborn	5/1/00	1/1/01	B
	Kaohsiung	7/1/00	6/30/01			Charleston Mil	9/1/00	2/1/02			Edmonton SSC	9/1/00	6/1/01	
	Laie	5/1/00	5/1/01			Dearborn	5/1/00	5/1/01			Hampton	1/15/00	12/31/00	A
	London ONT	5/1/00	8/30/01			Dublin She	5/1/00	12/31/00			Houston MNS	9/8/00	12/31/00	A
SE	Quebec	4/1/00	3/31/02		Trex	Dusseldorf NeUe	8/31/99	12/31/00		ZC	London ONT	8/10/00	6/30/01	A
	San Francisco Sony	6/30/00	12/31/00			Frankfurt NeUe	4/30/00	12/31/00			Phoenix	6/1/99	12/14/00	A
	Tulsa Cmk	5/1/00	5/1/01			Hastings	9/19/00		B		Saint Paul	10/1/00	9/1/01	A
	Woodridge Cmk	5/1/00	5/1/01			Honolulu Con	5/1/00	2/28/01			San Diego RHF	10/6/00	3/01	A
	Dayton	5/27/00	1/27/01			Houston Edw	9/15/00	12/31/00			Seattle PSC 1	1/1/00	3/1/01	B
ShinSymp	Toronto OSC	3/6/98	3/31/02	S	Sydney	Irvine Edw	5/1/00	3/15/01		ZC	Syracuse	11/4/00		
	Toronto OSC	11/17/00	1/7/01			Madrid	3/23/00	2/22/01			Yellowstone	6/94		A
SI	Nagano Hot	5/1/00	12/31/00			Melbourne Imx	12/3/98	3/22/01			Zion	11/1/00	4/30/01	A
	Berlin Disc	12/31/00	4/30/01			Menlyn Mil	10/6/00	4/5/01						
SM	Nakatsugaru	7/98				Omaha	8/1/00	4/15/01						
SOA	Dallas AA	2/26/99				Ontario Edw	5/1/00	12/31/01						
	Copenhagen	9/15/00	2/28/01			Oslo	4/12/00	10/11/01						

December 2000 by Theater

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Addison Mar	Cyberwor	10/6/00	4/5/01		Atlanta FMNH	ITD	7/15/00	12/31/01		Berlin CS	AlienAdv	2/00	6/01	A
	Galapago	6/23/00	6/22/01			AIWC	9/5/00	3/1/01			CDS	1/15/00		
	LS	9/1/00	8/31/01			MOE	11/99	12/31/00			Cyberwor	11/16/00	5/10/01	
	MJTMM	5/5/00				AlienAdv	11/00	11/01			DIA	8/1/00	12/31/00	
	MTM	9/1/00	9/1/01		Auckland	CDS	9/1/00	1/31/01			MOE	1/5/00		
Adelaide Imx	Wolves	9/1/00	3/1/01	B		Extreme	9/15/99		A	Berlin Disc	STTM	10/12/00	2/12/01	
	Everest	5/8/98	12/31/00			MJTMM	10/18/00	7/18/01			BP	10/2/98	4/1/01	A
	MJTMM	11/3/00			Baltimore	CDS	10/7/00				Extreme	5/2/00	4/01	A
Aguascalientes	TR	9/1/00	12/31/00			Dolphins	10/00	3/01	A		L5	8/15/00	8/14/01	
	E3Dcc	10/00	5/01			Fantasia	11/1/00	1/26/01			SI	12/31/00	4/30/01	
	Fantasia	9/1/00		B		ITD	10/6/00	10/5/02		Birmingham	STTM	10/12/00	4/12/01	
Aizuwakamatsu	Urushi	8/1/96			Bangkok	MOE	5/20/99	6/30/01	A		Dolphins	10/6/00	12/7/00	
	Wolves	10/1/00	4/30/01	A		ATSOT	10/1/00	2/28/01			MOF	8/5/00	1/10/01	
	LS	8/1/00	1/31/01			Cyberwor	12/5/00	12/5/01		Bochum NeUe	BP	12/18/97	3/1/01	
Albuquerque	Wolves	4/1/00	1/3/02	A		MOE	5/1/00	2/1/01			Galapago	9/1/00	8/31/02	
	Africa	5/23/00	4/01		Barcelona	S&R	5/1/00	12/31/00			Imagine	10/16/98	12/31/00	
	ATSOT	6/1/00				WOC	10/24/00	3/10/01			L5	8/26/99	8/25/01	
Amneville Gau	WOC	10/23/00	3/1/01			BP	1/00	12/00	B		LB	10/16/98	12/31/00	
	MOE	12/99	1/01			Dolphins	10/15/00	10/14/01		Boise Edw	STTM	11/9/00	5/9/01	
	Wolves	5/14/00	5/20/04		Beijing	E3D	5/11/00	5/01			Trex	5/13/99	12/31/00	
Anchorage	BP	1/22/00				L5	11/1/98	12/31/00			Dolphins	10/15/00	3/14/01	
	E3D	7/00	12/00			OMATS	5/12/00	5/10/01			AEK	9/15/00	9/30/01	
	Fantasia	9/1/00		B		SOLOE	7/99	12/00	S		Extreme	7/1/00		B
Apple Valley Imx	Galapago	5/1/00	12/31/00			Niagara	12/31/00	12/30/01			OG	7/1/00		A

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Boston MOS	AIWC	10/6/00	2/6/01		Edmonton FP	Alaska	9/15/00	1/12/01			Dolphins	5/1/00	12/31/00	
Bradford	MOF	6/23/00	12/31/00			AlienAdv	5/00	4/01			IN	11/17/00	12/31/00	
	E3D	4/00	4/01			CDS	11/3/00	2/1/01		Kaohsiung	MUTTM	9/1/00	1/31/01	
	Trex	4/5/99	12/31/00		Edmonton SSC	MUTTM	12/1/00	6/1/01		Karlshamn	S&R	7/1/00	6/30/01	
Branson	Alaska	5/1/99	1/1/01	A		AEK	2/18/00	2/18/01			GC	9/1/00	9/1/01	
	Dolphins	4/14/00	4/10/01			AJ	9/15/00	1/12/01			MOE	1/14/00	1/14/01	A
	Ozarks	1/1/93	12/31/00	A		Wolves	9/1/00	6/1/01		Katoomba	MOE	12/8/99	12/00	
Brisbane Imx	CDS	12/24/99	1/31/01		Fargo	Everest	10/6/00	4/6/01		King of Prussia UA	Cyberwor	10/6/00	4/5/01	
	DIS	6/15/00	12/31/00		Fort Lauderdale	Cyberwor	10/6/00	10/6/01			Fantasia	8/11/00		B
	Galapago	11/3/99	12/31/00			E3D	12/1/00	12/1/01		Kitakyushu	BP	4/1/00	3/31/01	A
	MUTTM	9/28/00	3/28/01			MUTTM	5/5/00			KSC 1	DIA	7/21/85		A
	MOE	2/1/00	2/1/01			Wildfire	3/1/00	1/9/01	B	Kuala Lumpur IMAX	TF	12/15/99	12/14/00	
Bristol	BP	7/1/00	4/1/01		Fort Worth	Alaska	9/29/00	3/5/01		Kuala Lumpur NP	TBAA	7/16/00	7/15/01	
	Cyberwor	10/20/00	10/19/01			CV	10/1/00	10/1/03		Kuwait City	FOK	4/17/00	4/16/01	
	MOE	8/7/00	1/7/01			Galapago	10/1/00	3/31/01			LS	3/1/00	2/28/01	
	SOLOE	4/1/00	4/1/02		Frankfurt NeUe	STTM	11/8/00	5/8/01			Alaska	3/21/98	2/28/02	
Brossard	Closed	11/7/00				Trex	4/30/00	12/31/00		Kyoto	Everest	11/1/00	10/31/01	
Brussels	BP	5/1/00	12/31/00		Fresno Edw	Cyberwor	11/17/00	5/17/01		La Coruna	PO	12/31/91		A
	CV	9/1/00	2/28/01			Dolphins	10/15/00	3/14/01		Laie	S&R	5/1/00	5/1/01	
	DIA	5/1/00	12/31/00		Galveston	CDS	5/28/00				Cyberwor	10/6/00	4/5/01	
	Extreme	9/1/99	12/31/00	A		Cyberwor	10/6/00	4/5/01		Las Palmas	Everest	7/1/00	6/30/01	
	OMATS	5/1/00	12/31/00			ITD	1/00	1/01	E	Las Vegas Imx	Cyberwor	11/17/00	5/17/01	
	Trex	9/1/00	2/28/01			S&R	3/10/00	12/31/00	B		Galapago	5/5/00	5/5/01	
Buffalo Reg	AEK	8/11/00	2/10/01		Glasgow	BP	10/5/00	2/1/01			MUTTM	5/5/00	1/01	
	E3D	10/00	1/01			Dolphins	10/5/00	10/4/01			MOE	12/00	6/30/01	
	S&R	8/11/00	2/10/01		Grand Canyon	GC	11/1/99	2/28/02	A	Lehi	MOE	11/15/00	2/14/01	
Buford Reg	CDS	11/27/00			Hague	E3Dcc	7/00	7/01			ROF	10/1/00	12/31/00	
	Fantasia	8/11/00		B		Extreme	7/1/99	12/31/00	B		Whales	11/15/00	3/31/01	
Calgary Imx	Fantasia	10/5/00		B		MOE	10/12/00	6/11/01		Leon Exp	Everest	6/30/00	12/29/00	
Calgary SC	E3Dcc	12/1/00	12/1/01		Halifax	Extreme	10/5/00	4/5/01		Leon Ram	Whales	12/31/99	12/31/00	
Cathedral City	ATSOT	7/1/00			Hamaoka	ChanJian	10/1/00	3/31/01	B	Lincolnshire Reg	Cyberwor	10/6/00	4/5/01	
	CDS	11/2/00	1/31/01		Hampton	CDS	7/14/00				Fantasia	8/11/00		B
	MUTTM	5/5/00	5/01			CV	1/8/99	12/31/00	S		IN	11/1/00	1/1/01	
	MOE	5/1/00	5/1/01			Wolves	1/15/00	12/31/00	A		MOE	9/1/00	1/1/01	
Charleston Mil	Trex	9/1/00	2/1/02		Harrisburg	Everest	8/15/00	1/15/01		Little Rock	Alaska	8/26/00	1/15/01	
Charlotte	Alaska	9/4/00	3/2/01			MUTTM	11/11/00	5/11/01			CDS	11/18/00	1/14/01	
Chattanooga	Galapago	8/26/00	10/31/01		Hartford Crn	LS	10/27/400	3/1/01		London BFI	E3D	5/1/00	5/01	
	ITD	4/1/97	5/3/01	B	Hastings	DIS	10/6/97		S	London ONT	Cyberwor	11/10/00	5/10/01	
	LB	5/3/96	5/3/01			MOE	12/5/00	6/12/01			Dolphins	9/8/00	3/8/01	
	MOE	10/1/00	3/31/01			Trex	9/19/00		B		S&R	5/1/00	8/30/01	
Cheshire Oaks	E3D	6/00	6/01			Wildfire	12/5/00	3/19/01	B		TRF	10/1/00	6/1/01	B
Chicago MSI	MUTTM	5/5/00	5/01		Hong Kong	AJ	10/18/00	2/19/01			Wolves	8/10/00	6/30/01	A
Chicago NP	Cyberwor	10/6/00	4/5/01			GP	5/1/00	12/00	B	London SM	BP	10/2/00	10/1/01	
	Fantasia	8/11/00		B	Honolulu Con	Cyberwor	10/13/00	4/13/01			Cyberwor	10/20/00	10/19/01	
Cincinnati	Dolphins	6/10/00	12/10/00			Extreme	8/18/00	8/17/02			Solarmax	7/27/00		A
	T40	11/24/00	3/9/01			Galapago	5/1/00	5/1/01		Los Angeles CSC	Dolphins	10/20/00	6/30/01	
Cleveland	Amazon	11/1/00	4/1/01			S&R	5/1/00	5/1/01		Los Angeles Sony	Cyberwor	10/6/00	4/5/01	
	Dolphins	4/14/00	1/01			Trex	5/1/00	2/28/01		Louisville	Amazon	10/7/00	4/6/01	
Colorado Springs Cmk	Extreme		12/15/00	2/01	Houston Edw	Cyberwor	10/6/00	4/5/01			Dolphins	7/1/00	1/1/01	
						Extreme	6/30/00	12/30/00	A	Lubbock	DIA	5/1/00	12/31/00	
Columbus COSI	Dolphins	12/15/00	5/31/01			Trex	9/15/00	12/31/00			MUTTM	6/23/00	12/23/00	
	E3D	6/00	12/00		Houston MNS	OG	9/8/00	12/31/00	B		MOE	9/15/00	1/31/01	
Columbus Mar	Cyberwor	10/6/00	4/5/01			Wolves	9/8/00	12/31/00	A	Lucerne	BP	5/1/00	2/28/01	
	S&R	5/1/00			Houston SCH	DIA	1/18/93	7/12/02	B		Dolphins	11/1/00	4/30/01	
	Wildfire	9/1/00	3/1/01	B		DIS	7/30/94	7/12/02			E3Dcc	10/00	1/01	
Coomera	Everest	1/1/00	12/31/00	A		MTM	6/28/97	12/31/01		Madrid	Dolphins	3/15/00	3/14/02	
Copenhagen	E3Dcc	12/1/00	12/1/01		Hull	AJ	10/6/00	3/31/01			E3D	10/00	10/01	
	Solarmax	9/15/00	2/28/01			Amazon	10/6/00	2/28/01			Extreme	6/22/01	6/22/01	A
Dallas AA	SOA	2/26/99			Huntsville	DIA	1/1/00	12/31/01			Trex	3/23/00	2/22/01	
Dallas Cmk	AlienAdv	12/1/00	4/30/01			DIS	10/1/98	12/31/01	B	Malta	Extreme	12/7/00	12/7/02	
	Cyberwor	10/6/00	4/5/01			TBAA	1/1/00	12/31/00		Manchester UCI	Cyberwor	11/10/00	5/9/01	
	Fantasia	8/11/00		B	Hutchinson	DIS	10/15/94	12/31/00	S		DIS	11/10/00	11/9/01	
	S&R	5/1/00	5/1/01			Everest	10/1/98	3/11/01	B		Extreme	11/10/00	5/10/01	
Dallas SP	Fantasia	9/29/00	12/31/00	B		MTM		12/31/00	S		LS	11/10/00	5/9/01	
	GC	6/1/00	12/31/00		Indianapolis CMI	TBAA	9/5/00	6/30/01			MOE	11/10/00	4/10/01	
	MOE	9/00	12/00		Indianapolis WR	Amazon	11/10/00	6/10/01			AIWC	6/22/00	1/21/01	
	Wolves	5/1/00	12/31/00	A		AEK	6/20/00	2/27/01		Meibourne Imx	Alaska	10/19/00	3/31/01	
Dayton	SC	5/27/00	1/27/01			Fantasia	11/1/00		B		ATSOT	8/21/00	1/31/01	
Dearborn	CDS	8/20/00				L5	5/1/00	8/15/01			BP	6/15/99	1/31/01	
	Cyberwor	10/6/00	10/6/01			MTM	5/1/00	2/27/01			Everest	5/98	12/11/00	
	Fantasia	11/19/00		B		SupeSpee	5/1/00	12/31/01			Galapago	11/3/99	12/31/00	
	Trex	5/1/00	5/1/01		Irvine Edw	AIWC	6/30/00	12/30/00			IN	11/15/00	1/31/01	
	Wolves	5/1/00	1/1/01	B		Cyberwor	10/6/00	4/5/01			MUTTM	11/3/00		
Denver MNH	AJ	10/3/00	1/25/01			Dolphins	10/20/00	3/19/01		Memphis Pink	Trex	12/3/98	3/22/01	
Detroit	DIS	1/00	12/00			ITD	5/1/00	12/31/01			Dolphins	11/4/00	5/1/01	
Dublin Reg	Cyberwor	10/6/00	4/5/01			RSATM	9/15/00	3/15/01	E		TR	7/15/00		
	Fantasia	8/11/00		B		Trex	5/1/00	3/15/01		Menlyn Mil	Trex	10/6/00	4/5/01	
Dublin She	AEK	7/1/00	12/31/00		Jackson MS	Africa	7/4/00	1/4/01		Mexico City Pap	Dolphins	10/1/00	5/31/01	A
	BP	10/2/98	12/31/00		Jakarta	LS	6/5/00	6/4/01			WAMnv	5/1/00	12/00	A
	Trex	5/1/00	12/31/00		Jersey City	Africa	10/31/00	3/31/01			Cyberwor	10/6/00	4/6/01	
	DIA	6/6/98	12/31/00			TR	6/6/00	12/31/00		Miami Imx	Dolphins	9/23/00	3/23/01	
Duluth	E3Dcc	10/00	1/01		Kansas City Sci	E3D	11/10/99	4/01	E		Fantasia	10/5/00		B
Dusseldorf NeUe	AEK	7/31/00	7/30/01			GC	11/10/00	3/2/01			MUTTM	5/5/00	1/01	
	L5	8/26/99	8/25/01			MOF	7/14/00	3/1/01		Milwaukee	MOE	10/28/00	5/1/01	
	Trex	8/31/99	12/31/00			MTA	7/1/00				OMATS	6/9/00	12/9/00	A
Dwingeloo	Alaska	4/29/00	3/31/01		Kansas City Zoo	AIWC	7/1/00			Mississauga FP	Cyberwor	10/6/00	4/5/01	

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Mobile	ROF	9/20/00	6/1/01		Philadelphia	AIWC	10/1/00	4/1/01		Sinsheim	Sydney	5/1/00	12/31/00	
Monrovia Krik	Wildfire	11/17/00	2/7/01	A		Amazon	10/1/00	4/1/01			HD	5/15/98		A
Monterrey Mex	Amazon	9/2/00	2/7/01		Phoenix	Extreme	6/23/00	1/1/01	A		ITD	5/15/98	5/20/01	B
Montpellier Gau	BP	5/1/00	5/1/01			LS	7/1/00	12/31/00			L5	10/26/96	5/20/01	B
	Dolphins	11/1/00	10/31/01			Wolves	6/1/99	12/14/00	A		LB	6/98	5/20/01	S
	E3D	4/00	12/00		Pitea	GC	6/3/00	6/3/01			Trex	3/18/99		
	ITD	12/31/99	12/31/00		Pittsburgh	Alaska	10/1/00	2/28/01	A		UGs	4/7/00	3/01	A
	OMATS	8/31/00	9/30/01			OG	7/30/00	2/28/01		Sioux Falls	OG	10/1/00	1/31/01	
Montreal FP	CDS	5/5/00	12/31/00		Poitiers 870 3D	AlienAdv	2/1/00	2/1/02	A		Whales	12/16/00	5/25/01	
	Cyberwor	10/6/00	4/5/01		Poitiers Imax	GC	2/5/00	2/5/01	A	Speyer Dome	AEK	8/18/99	2/17/01	B
	OMATS	8/15/99	12/31/00		Poitiers MC	FITS	2/5/00	5/2/01	A	Speyer Imax	BP	5/18/95	12/31/00	S
Morelia Ram	MOE	12/31/99	12/31/00		Poitiers Omni	Everest	2/5/00	2/5/01	A		Extreme	5/1/00		B
	Whales	12/31/99	12/31/00		Poitiers Solido	Trex	2/1/00	1/31/03			RSATM	5/1/00	2/1/01	E
Munich	AEK	5/1/99	2/1/01		Portland	MOE	11/1/00	6/30/01		Spokane	Extreme	12/15/00	6/01	
	BP	11/6/97	12/31/00	B		Whales	10/1/00	2/1/01			Fantasia	9/1/00		B
	Extreme	4/12/99		A	Providence Imx	Fantasia	10/5/00		B		AEK	3/1/00	8/30/01	A
	Imagine	11/27/97	12/31/00	B		Trex	10/31/00	4/13/01		Stockholm	Dolphins	10/1/00	3/31/02	
	ITD	1/7/99	12/31/00		Quebec	Whales	8/7/00	12/7/00			E3Dcc	5/00	3/01	A
	LB	11/27/97	12/31/00	B		CDS	6/20/00			Sudbury	MUTTM	9/22/00	9/21/02	
Myrtle Beach	STTM	11/1/00	4/30/01			Dolphins	10/24/00	2/23/01			AEK	5/1/00	6/30/01	
	AIWC	6/1/00	12/1/00			S&R	4/1/00	3/31/02			Alaska	9/00	12/00	
	CDS	6/1/00			Regina	Extreme	9/29/00	9/28/01			GF	1/00	12/02	S
	Dolphins	3/10/00	3/01			IOTS	9/30/00	2/28/01		Sydney Imx	OG	9/5/00	1/7/01	
	MUTTM	6/17/00	1/5/01		Reno Fleisch	Solarmax	9/15/00	5/5/01			Trex	4/7/00	6/30/01	
Nagano Hot	Cyberwor	12/2/00	4/30/01		Richmond SMV	AEK	9/15/00	12/15/00			AIWC	6/22/00	1/21/01	
	ShinSymp	5/1/00	12/31/00			AJ	9/16/00	1/12/01			AlienAdv	11/00	1/1/01	
Nagasaki SM	Wildfire	9/9/00	12/17/00	A		Fantasia	10/28/00	12/31/00			CDS	12/24/99	1/31/01	
Nagashima	IOTS	9/6/00	2/28/01		Roanoke	AlienAdv	7/00	2/01	A		Everest	3/15/98	12/31/00	
Nagoya OT	Galapago	9/30/00	3/31/01	A		ROF	11/24/00	6/29/01			Galapago	11/3/99	12/31/00	
Nakatsugaru	SM	7/98			Rochester Cmk	ATSOT	7/11/00			Syracuse	Sydney	8/19/99		
Nashville Reg	CDS	10/20/00	2/1/01			CDS	10/20/00	3/1/01			Alaska	11/00	2/01	B
	Fantasia	8/11/00		B		Fantasia	11/23/00	12/31/00			SupeSpee	9/1/97	6/30/02	S
	RSATM	9/15/00	3/15/01	E	Rochester MSC	Fantasia	11/23/00		B		TR	7/15/00	12/31/00	
New Orleans	MUTTM	9/1/00	3/1/01			ITD	6/1/00	6/1/02		Taejon MST	Wolves	11/4/00		
	MOE	6/1/00	3/1/01		Rochester IMX	Dolphins	11/3/00	10/31/01		Taipei AM	TBAA	12/31/98	12/31/00	
New Rochelle Reg	Cyberwor	10/6/00	4/5/01			GC	1/00				AEK	7/1/00	6/30/01	
New York Sony	CDS	5/19/00	12/31/00		Sacramento Imx	Africa	9/00	12/00			MOTM	1/00	12/00	
	Cyberwor	10/6/00	4/5/01			Fantasia	11/22/00		B	Taipei MCRC	OMATS	7/15/00	7/14/01	
	Fantasia	8/11/00		B	Saint Augustine	Dolphins	10/15/00	4/15/01			AJ	7/1/00	6/30/01	
	MUTTM	5/5/00				Fantasia	11/23/00	12/31/00			IOTS	7/1/00	6/30/01	
Niagara	MOE	11/1/99		S	Saint Louis Arch	MTA	7/1/00			Tampa MOSI	Trex	11/1/99	12/31/00	
	Niagara	7/1/86		A	Saint Louis SC	MOE	1/7/00	1/6/01	B		Amazon	11/17/00	5/24/01	
Norfolk	LS	6/1/94		A		TR	9/5/00	1/4/01	B		DIS	11/11/98		S
Norwalk	DIS	10/28/94	1/1/01	S	Saint Paul	Whales	9/8/00	1/4/01	A		MOE	5/26/00	12/14/00	A
	Everest	6/30/00	6/14/01	E	San Antonio	Wolves	10/1/00	9/1/01	A		MTM	9/1/00	3/15/01	
	Galapago	9/29/00	1/11/01			AEK	8/25/00	12/1/00		Tampico Ram	MOE	12/31/99	12/31/00	
	JI	9/28/00	1/11/01		San Diego RHF	Alamo	1/88	12/00	A		Whales	12/31/99	12/31/00	
	MOE	3/11/00	1/11/01	B		AIWC	5/19/00	1/12/01		Tempe Imx	Fantasia	10/5/00		B
	T90	11/20/98	12/31/00	S	San Francisco Sony	Alaska	1/1/00	12/31/00	S	Tijuana	Amazon	6/3/00	4/2/01	
Nyack Imx	Cyberwor	10/6/00	4/5/01			SupeSpee	3/1/99	2/28/01	S		Extreme	11/4/00	5/4/01	
	DIS	8/1/00	12/31/00			Wolves	10/6/00	3/01	A	Tokorozawa	UGs	10/3/00	12/28/00	
	Fantasia	10/5/00		B	San Jose	CDS	11/15/00	3/1/01		Tokyo IMAX	MUTTM	9/2/00	3/2/01	
Oakland	Solarmax	9/15/00	9/14/01			Cyberwor	10/6/00	4/5/01		Toronto FP	CDS	5/5/00	12/2/00	
	TBAA	7/1/00	7/1/01			Fantasia	8/11/00		B		Cyberwor	10/6/00	4/5/01	
Oklahoma City Omni	Dolphins	6/1/00	2/01	A	San Simeon	S&R	6/30/00	12/31/00		Toronto OP	BP	9/25/97	12/31/00	
	MOF	10/00	2/01	A		AIWC	5/19/00				Everest	1/1/00	12/31/00	
Omaha	GP	10/1/00	4/1/01	A		BP	5/4/00	5/3/03		Toronto OSC	Cyberwor	11/10/00	5/3/02	
	Trex	8/1/00	4/15/01			CV	10/12/00	2/28/01			GP	9/5/00	12/24/00	
Omiya	CDS	11/1/00	1/31/01			GC	6/1/00	6/1/02			IOTS	1/28/00	12/24/00	
Ontario Edw	AIWC	6/30/00	12/30/00		Seattle Imx	MUTTM	9/21/00	3/21/01			SE	3/6/98	3/31/02	S
	Cyberwor	10/6/00	4/5/01		Seattle Omni	MOE	6/1/00	6/1/02			SE	11/17/00	1/7/01	
	Dolphins	10/20/00	3/19/01		Seattle PSC 1	MTM	5/4/00	5/3/03		Townsville	TTL	6/1/00	12/24/00	
	ITD	5/1/00	12/31/01			Niagara	6/1/00	6/1/02		Tulsa Cmk	Trex	4/21/00	4/20/01	
	L5	5/1/00	12/31/01			Everest	9/00	12/00			Extreme	12/1/00	1/01	B
	Trex	5/1/00	12/31/01			HCBTD			A		Fantasia	8/11/00		
Orlando Muv	AEK	10/13/00	1/13/01			MOE	9/00	12/00			ITD	6/1/00	6/1/02	
	Cyberwor	10/13/00	4/13/01		Sandton Mil	Dolphins	10/20/00	4/19/01		Valencia Edw	S&R	5/1/00	5/1/01	
Orlando SC	MOE	11/4/00	2/28/01	A	Sandy	Dolphins	11/10/00	5/10/01			AIWC	6/30/00	12/30/00	
	TR	7/1/00				OG	9/8/00	12/15/00			Cyberwor	10/6/00	4/6/01	
Osaka Sun	Cyberwor	12/1/00	5/31/01		Scottsdale Imx	Closed	6/30/99			Valencia Spn	Dolphins	10/20/00	3/19/01	
Oslo	AEK	12/1/00	6/1/01		Seattle PSC 2	EMSH			A		BP	5/1/00	4/16/01	
	Cyberwor	11/29/00	11/29/01			AEK	10/31/00	4/30/01			CDS	5/1/00	12/31/00	
	ITD	12/1/00	6/1/01			Fantasia	11/24/00	12/31/00			E3Dcc	12/1/00	12/1/01	
	OMATS	5/1/00	2/1/01			Wolves	1/1/00	3/1/01	B	Vancouver Imx	Fantasia	9/13/00		B
	STTM	11/16/00	2/15/01			Cyberwor	11/10/00	5/10/01			WABOS	5/1/00	5/31/01	
	Trex	4/12/00	10/11/01			Fantasia	11/24/00		B		Africa	9/00	4/02	
Paris Def	CV	1/15/00	12/24/00			ITD	5/1/00	12/31/00		Vancouver SW	Cyberwor	10/6/00	4/5/01	
	Fantasia	9/6/00		A		Trex	5/1/00	3/31/01			Fantasia	10/5/00		B
	Galapago	5/30/00	12/24/00		Seoul	AlienAdv	7/00	2/01	A		Dolphins	3/17/00		B
Paris Geo	E3Dcc	7/00			Shenyang	GC	1/1/00	1/1/01			MOE	9/10/99		B
	IOTS	6/30/99	2/27/01	A	Shima	Discov	4/10/98	3/31/01	A		Solarmax	11/10/00		A
	OMATS	11/10/99	2/1/01	B		VLPB	1/96	12/00		Vantaa	GF	9/1/00	8/31/01	B
	WAMnv	2/1/00		A	Shreveport	MUTTM	11/11/00	5/11/01		Vaughan FP	Cyberwor	10/6/00	4/5/01	
Pensacola	Dolphins	3/10/00	3/8/01			SupeSpee	7/1/00	12/31/00			Trex	5/1/00	2/12/01	
	MOF	11/8/96		A		TRF	10/00	6/01		Victoria	CDS	9/1/00		
Perth Imx	AIWC	6/22/00	1/21/01		Singapore SC	CDS	11/1/00	3/1/01			Extreme	6/1/00	1/1/01	A

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Vienna	FOK	9/22/00	3/5/01		Warner Robins	EOTS	4/1/98	4/30/01		Winnipeg Imx	Galapago	10/27/99		
	Africa	10/6/00	12/7/00	B		Imagine	4/1/98	4/30/01			CDS	11/1/00		
	AJ	12/8/00	1/25/01	A		ITD	6/15/96	4/30/01			MOE	9/5/00	12/31/00	
	BP	12/8/00	1/25/01	B		LB	6/96	4/01	B		Cyberwor	10/6/00	4/5/01	
	Dolphins	4/14/00	12/7/00	A		Trex	1/8/99	4/30/01			Fantasia	8/11/00		B
	Galapago	10/6/00	12/7/00	A		Flyers	7/92		A		Galapago	6/23/00	6/22/01	
	Galapago	12/8/00	4/5/01	B		TF	7/92		A		S&R	5/1/00	5/1/01	
	MOE	10/6/00	1/25/01	B		AEK	9/7/00	3/7/02			AJ	7/15/00	12/30/00	
	MOF	10/6/00	4/5/01	B		BP	9/7/00	9/7/01			Extreme	11/1/99	10/31/02	B
	MWH	1/26/00	4/15/01	A		ITD	9/7/00				Yell	6/94		A
Villahermosa	STTM	12/8/00	4/6/01	E	Wash NASM	RSATM	9/6/00	9/5/01	E	Yokohama	E3Dcc	3/1/00		A
	TR	6/30/00				CV	8/8/96				Africa	2/00	1/01	
	Everest	7/12/00	1/11/01			MJTMM	5/5/00	7/01			TR	1/1/00	12/31/00	
	LS	11/1/00	5/31/01			TF	7/1/76		A		MJTMM	10/6/00	4/6/01	B
Virginia Beach	Cyberwor	11/24/00	5/1/01		Wash NMNH	AEK	5/12/99	12/31/00	A	Zion	ZC	11/1/00	4/30/01	A

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
Africa	Africa: the Serengeti	1994	HMNS	SC	Storm Chasers	1995	MFF
AIWC	Adventures in Wild California	2000	MFF	SE	Special Effects	1996	IMAX
AJ	Amazing Journeys	1999	HMNS	ShinSymp	Shinsyu Symphony	1995	TVA
Alamo	Alamo: The Price of Freedom	1988	MFF	SI	Survival Island	1995	IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SM	Shirakami Mountains, The	1998	CJI
AlienAdv	Alien Adventure	1999	3D nWP	SOA	Spirit of American	1999	unk
Amazon	Amazon	1997	MFF	Solarmax	Solarmax	2000	MSI
ATSOT	Across the Sea of Time	1995	3D SPC	SOLOE	Secret of Life on Earth	1996	IMAX
BP	Blue Planet	1990	IMAX	STTM	Ski to the Max	2000	WBF
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SupeSpee	Super Speedway	1997	SLC
ChanJian	Chang Jiang: The Great River of China	1999	DTI	Sydney	Sydney: Story of a City	1999	TBS
CV	Cosmic Voyage	1996	IMAX	T40	Titanica (short)	1992	IMAX
Cyberwor	Cyberworld 3D	2000	3D IMAX	T90	Titanica (long)	1992	IMAX
DIA	Dream is Alive, The	1985	IMAX	TBAA	To Be An Astronaut	1992	DCI
DIS	Destiny in Space	1993	IMAX	TF	To Fly!	1976	MFF
Discov	Discoverers, The	1993	MFF	TR	Thrill Ride	1997	SPC
Dolphins	Dolphins	2000	MFF	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
E3D	Encounter in the Third Dimension	1999	3D nWP	TRF	Tropical Rain Forest	1992	SMM
E3Dcc	Encounter in the Third Dimension (ColorCode 3D)	2000	nWP	TTL	To The Limit	1989	MFF
EMSH	Eruption of Mount St. Helens	1980	GFC	UGs	Ultimate G's: Zac's Flying Dream	2000	3D MD
EOTS	Echoes of the Sun	1990	3D IMAX	Urushi	Urushi	1996	GOTO
Everest	Everest	1998	MFF	VLBP	Viva La Blanca Paloma	1994	DTI
Extreme	Extreme	1999	EP	WABOS	We Are Born of Stars	1985	3D IMAX
Fantasia	Fantasia 2000	2000	BVP	WAMnv	Water and Man (new ver.)	2000	XL
FITS	Flowers in the Sky	1990	MC IMAX	Whales	Whales	1997	DCI
Flyers	Flyers	1982	MFF	Wildfire	Wildfire: Feel the Heat	1999	PCI
FOK	Fires of Kuwait	1992	IMAX	WOC	Wings of Courage	1994	3D SPC
Galapago	Galapagos	1999	3D IMAX	Wolves	Wolves	1999	PCI
GC	Grand Canyon: The Hidden Secrets	1985	DCI	Yell	Yellowstone	1994	DCI
GF	Gold Fever	1999	SKF	ZC	Zion Canyon	1994	WCPI
GP	Greatest Places	1998	SMM	December 2000 Bookings Count			
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HD	Hidden Dimension (aka FMHG)	1997	3D IMAX	# Film	# Film	# Film	# Film
Imagine	Imagine	1994	3D IMAX	43 Cyberwor	10 E3Dcc	5 LB	2 WAMnv
IN	IMAX Nutcracker, The	1997	3D IMAX	34 Dolphins	9 AlienAdv	5 Solarmax	2 WOC
IOTS	Island of the Sharks	1999	IMAX	32 MOE	9 GC	5 TBAA	1 Alamo
ITD	Into the Deep	1994	3D IMAX	34 Fantasia	9 LS	5 Wildfire	1 ChanJian
JI	Journey Inside, The	1994	MFF	27 Trex	8 AJ	4 RSATM	1 Discov
L5	L5: First City in Space	1996	3D IMAX	25 CDS	8 Amazon	4 SupeSpee	1 EMSH
LB	Last Buffalo	1990	3D IMAX	23 MJTMM	8 OMATS	3 GP	1 EOTS
LS	Living Sea, The	1994	MFF	21 Extreme	8 TR	3 Imagine	1 FITS
MJTMM	Michael Jordan To the Max	2000	GSS	20 BP	8 Whales	3 IN	1 Flyers
MOE	Mysteries of Egypt	1998	DCI	18 AEK	7 Africa	3 Niagara	1 HCBTD
MOF	Magic of Flight	1997	MFF	16 Galapago	7 DIA	3 ROF	1 HD
MOTM	Mystery of the Maya	1995	TVA	15 Everest	7 L5	3 TF	1 JI
MTA	Mark Twain's America	1998	3D SPC	15 ITD	7 STTM	2 FOK	1 MOTM
MTM	Mission to Mir	1997	IMAX	15 Wolves	6 CV	2 GF	1 MWH
MWH	Majestic White Horses, The	2001	unk	13 AIWC	6 MOF	2 MTA	1 Ozarks
Niagara	Niagara	1987	DCI	13 S&R	6 MTM	2 SOLOE	1 PO
OG	Olympic Glory	1999	MEGA	12 Alaska	6 OG	2 Sydney	1 SC
OMATS	Old Man and the Sea, The	1999	PPB	11 E3D	5 ATSOT	2 TRF	1 SE
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX	10 DIS	5 IOTS	2 UGs	1 ShinSymp
PO	Polynesian Odyssey	1991	PCC				
ROF	Ring of Fire	1991	SMM				
RSATM	Rolling Stones At the Max	1991	IMAX				

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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BBC Large Format Films BBC White City, Room 4502 201 Wood Lane London, W12 7TS ENGLAND Tel: +44-20-8752-4406 Fax: +44-20-8752-6555	Dunbartonshire Enterprise Loch Lomond Project Site Office Old Luss Road Balloch, G83 8QW SCOTLAND, UK Tel: +44-1389-721500 Fax: +44-1389-720603	Groupe 47 G47 42 ave de Bourbon, St. Gilles les Bain Ile de la Reunion, 97434 FRANCE Tel: +262 24 48 93 Fax: +262 24 49 99	International Documentary Association 1201 W. 5th St., Suite M320 Los Angeles, CA 90017-1461 USA Tel: 213-534-3600 Fax: 213-534-3610 http://www.documentary.org/	MegaSystems, Inc. MEGA 435 Devon Park Drive, 500 Bldg. Wayne, PA 19087 USA Tel: 610-225-7200 Fax: 610-293-3253 http://www.megasystem.com/	nWave Pictures Distribution nWP 34 E. Putnam Ave, Suite 103 Greenwich, CT 06830 USA Tel: 203-661-5678 Fax: 203-661-5556
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Fax: +81-3-3798-1125

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Osaka, 552 JAPAN
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Fax: +81-6-577-9200
<http://www.hitachizosen.co.jp/info/suntorymuseum/suntorymuseum-e.html>

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Fax: 450-672-9965

Themed Entertainment Association
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Burbank, CA 91510-1148 USA
Tel: 818-843-8497
Fax: 818-843-8477
<http://www.teaonline.org>

Total Big Screen Distribution Pty Ltd. **TBS**
119 Evans Street, Rozelle
Sydney, NSW 2039 AUSTRALIA
Tel: +61-2-9555-9466
Fax: +61-2-9555-7979

TVA International Large-Format
TVA
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

Unibail SA
108, Rue de Richelieu
Paris, 75002 FRANCE
Tel: +33 1 40 15 21 21
<http://www.unibail.com>

Walt Disney Company
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Burbank, CA 91521 USA
Tel: 818-560-2039

Westmorland Film Ltd.
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Orton, Penrith CA10 3SB ENGLAND, UK
Tel: +44-1539-624511
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1964 N. Howe Street, Suite 3
Chicago, IL 60614 USA
Tel: 312-255-1370
Fax: 312-255-1372

White Mountain Films
165 East 80th Street
New York, NY 10021 USA
Tel: 212-249-6508
Fax: 212-794-2993

Willy Bogner Filmproduktion GmbH **WBF**
Sankt-Veit-Strasse 4
Munich, Bavaria D-81673 GERMANY
Tel: +49-89-43606-545
Fax: +49-89-43606-503
<http://www.skitothemax.com>

Wire Frame Films. Ltd.
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Toronto, ON M5V 2K4 CANADA
Tel: 416-364-8211
Fax: 416-364-5512

World Cinemax Productions, Inc.
WCPI
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

XLargo **XL**
108 bis rue Championnet
Paris, 75018 FRANCE
Tel: +33-1-42 59 56 26
Fax: +33-1 42 59 56 28

Classifieds

POSITIONS SOUGHT

Theater Director/Consultant

Large-format industry professional with ten years' experience. I am looking for a challenging position as a theater director or other position managing 15/70 systems and theaters. I am also available for consulting.

I have been responsible for building, operating, and maintaining multiple large-format theaters. My responsibilities have included negotiating film exhibition and hardware maintenance contracts, overseeing construction, consulting, and supervising technical operations.

I'm proficient in the operation of many projection systems including IMAX 2D and 3D GT. Also Mark 1, QTRU, Sonics PSE, DTAC and various dubbers. Additional systems experience includes IWERKS 15/70 equipment and all ancillary systems.

I am willing to relocate worldwide. My current résumé is available upon request. Please reply to LFJobs@aol.com.

Sales/Marketing Representative

Sales/Marketing Representative in large format seeking position. I have been involved in the sales and marketing of cutting-edge entertainment technologies to include: large-format simulation and specialty theatres, large-format post-production services,

3D (stereoscopic) film and video technologies and services. Related services I have represented include: video post-production sales, sales of a cutting-edge recording process, and sales of an innovative motion picture film protectant. I was directly involved in the development of a disposable and still utilized large-format 3-D glass design, have supervised stereoscopic video post-production sessions and video projection setup, consulted to a DGA-sponsored 3D seminar.

Most recently I represented an emerging large-format post-production facility and conducted a research study of the marketplace – as well as fielding potential bookings for that company.

I consider myself to be a solid team player, thrive on challenging positions, and am quick to recognize emerging trends in entertainment. If interested in contacting me directly or reviewing my résumé, please contact me by email at jkrivoy@hotmail.com or by telephone: (818)708-3643. Serious inquiries only. Los Angeles area.

POSITION OPENINGS

LF Projector Salesperson, Wayne, PA

Premier provider of 8/70 projection systems seeks dynamic salesperson to join growing sales team. Experience/

knowledge of LF technology desirable. Competitive salary and benefits. Relocation is not required. Please send résumé with salary requirements to:

Cathy Neifeld
MegaSystems
435 Devon Park Drive
Building 500
Wayne, PA 19087
or via fax: 610-225-7258
or e-mail: cneifeld@megasystem.com

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SHORTS

GSTA seeks conference hosts

The **Giant Screen Theater Association** is accepting bids to host its annual conferences and mid-winter meetings in 2003 and 2004. The group seeks a location outside North America for the September 2003 conference and trade show, and in North America for the 2004 meeting. The locales are reversed for the mid-winter meetings, which are held in February.

To be eligible to host a conference, a theater must be a GSTA member with a 15/70 3D projection system, be close to an international airport, and have facilities suitable for the trade show. Mid-winter sites do not need 3D capability or exhibit hall space. A brochure describing the complete requirements and the application process is available from the GSTA or at their Web site at: www.giantscreentheater.com/hostconference.html.

The GSTA's 2001 conference will be held in Chicago and the 2002 will be in Toronto. The 2001 mid-winter meeting will be in Dallas; the 2002 will be in Valencia, Spain.

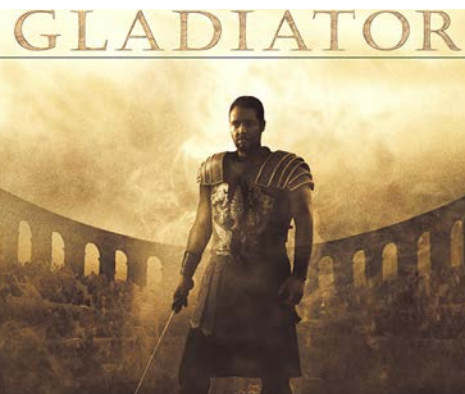
The GSTA also announced that starting in 2001 mid-winter meetings will include screenings of up to four films for the roughly 80 committee members who attend. The titles to be shown will be selected by lottery from among those submitted. Distributors may submit as many films as they wish, in final or fine-cut versions, but only one film per distributor will be screened. The mid-winter meetings are primarily planning sessions for the fall conference, and are open only to members of GSTA committees.

IMAX *Gladiator* controversy

DreamWorks SKG announced in late November that its 2000 hit *Gladiator* would be "re-released on IMAX screens" across North America. Only in the second paragraph of the press release was it made clear that the screenings would be of 35mm prints. The potentially misleading release sparked controversy within the LF community, and was seen by some as a swipe at **Imax Corporation** for abruptly pulling out of the deal to release Dream-

Works' *Shrek* in IMAX 3D next year (see *Shorts*, *LF Examiner*, November 2000). Newly struck 35mm prints of the film opened in about 20 IMAX theaters in North America on Nov. 24.

Although a 35mm presentation usually covers only about two-thirds of the width and half the height of an LF screen, running conventional films in IMAX and other LF theaters is nothing new. Older standalone commercial operators have done it for decades, as have the more recent crop of multiplex IMAX 3D screens, whenever a Hollywood hit stood a chance of outperforming current LF fare. *Titanic*



made it onto more than a couple of giant screens, and the **Sony IMAX Theatre** at Universal CityWalk in Los Angeles was running late-night shows of *The Matrix* for months before opening *Gladiator*.

However, where such bookings had previously been made by individual theaters on an ad hoc basis, this marks the first time a conventional distributor has specifically targeted IMAX theaters for a 35mm film.

Terrell Falk, of Dallas-based chain **Cinemark**, told *LF Examiner* that she had received no reports of audience confusion from the Cinemark theaters in Rochester, NY, Tulsa, OK, or Woodridge, IL, that were running the film.

Imax, which has been vigorous in protecting its brand and trademarks and might have been expected to object to DreamWorks' use of the IMAX name to promote a non-LF property, has apparently remained silent on the subject. LF professionals who spoke to *LFX* on back-

ground suggested that Imax may be unwilling to burn its bridges with DreamWorks (see below), and may also not wish to appear critical of any measures that might help its beleaguered multiplex customers. DreamWorks had no comment.

On the *Shrek* front, press reports and industry observers are speculating that the film may still make it to giant screens next year. Writing for *Inside.com*, **Andrew Hindes** quoted DreamWorks' **Vivian Mayer** as saying the studio was "discussing other options" for an LF release of the animated film. Hindes suggests that these could include working with another LF distributor, distributing it themselves, or reopening negotiations with Imax.

Krikorian opens 8/70 in CA

California-based **Krikorian Premiere Theatres** has opened a 12-plex in Monrovia, CA, 20 miles northeast of Los Angeles, that includes a 284-seat LF screen with a Ballantyne 8/70 projector. The theater, which opened on Nov. 22 with *Wildfire*, features a 53x68-ft. (16x21-m) screen and a 20,000-watt, DTS digital sound system with JBL speakers.

The Krikorian chain consists of 42 screens at 4 locations in California.

E-cinema report published

British newsletter publisher **Screen Digest** has released a 240-page report on digital cinema that covers the history, present state of the art, and future of this emerging technology.

The substantial work starts with a detailed look at the technologies used in the e-cinema chain, followed by profiles of the various companies manufacturing the various systems. The issue of technical standards is examined, and several case studies of different applications for e-cinema are presented.

The report concludes with a look at the financial and future implications of the technology, and a review of possible models for implementing e-cinema.

The report is available from Screen Digest for £1,495 (US\$2,295). The table of contents and ordering information are at www.screendigest.com/rep_ecinema.htm.